

BR

Not
A
Cow-
Punk
Issue

FREE

RAYCONO
and his
BAND
GONERS

ASEXUALS

ROUTE
ARMY

FLESH TONES

PAUL
JAMES
BAND

THREE
O'CLOCK
TRAIN



The Program Guide
Of CRSG -
Radio Sir George
89.1 Cable FM

Volume 3, Number 7

June 1986

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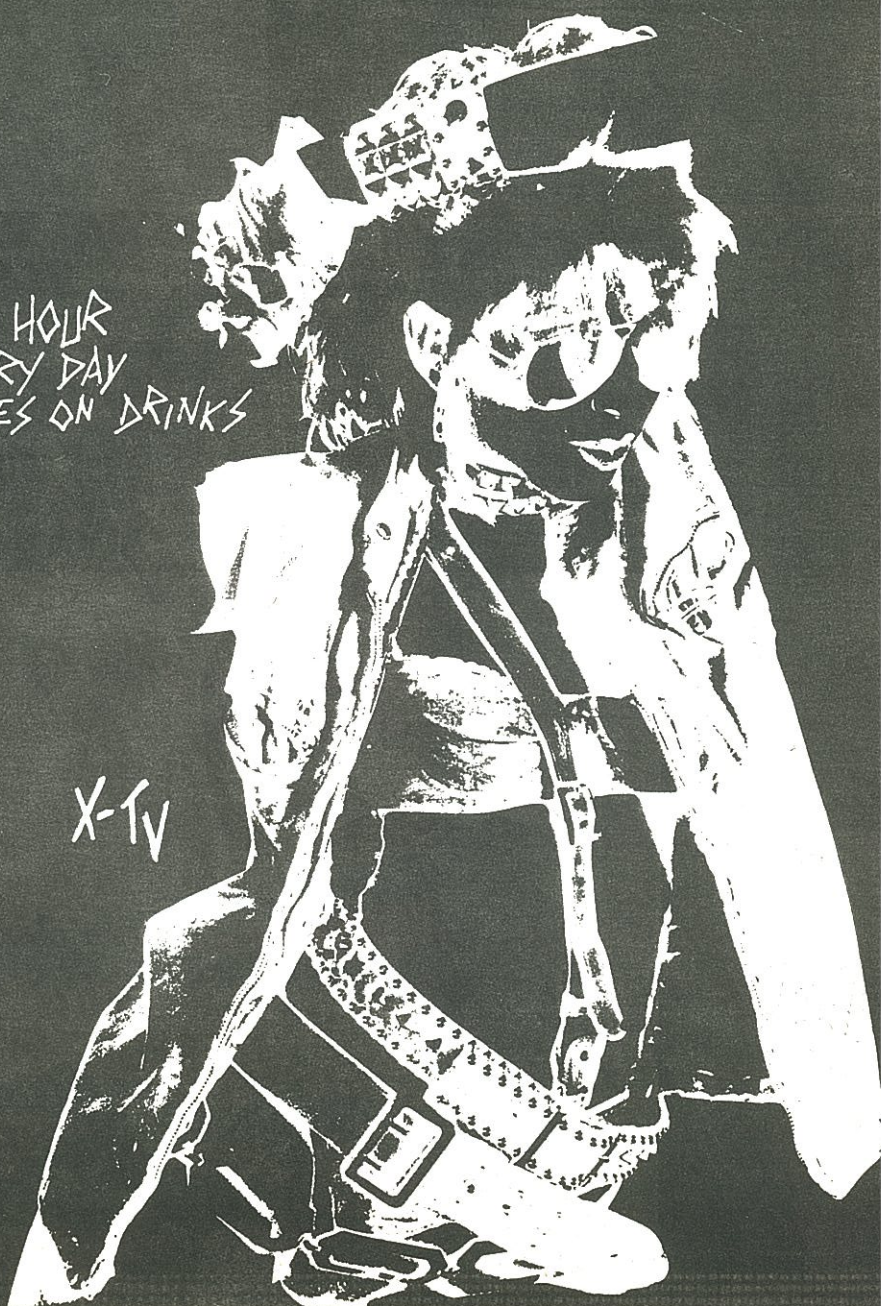
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The Sound of '86

It's funny picking up British music magazines now-a-days and reading about the tenth anniversary of Punk. The movement of '76 turned into the Sound of '77 and died the moment it got the media coverage that made it popular. Now we can read all about it.

The Ramones may have been the grand-daddys of Punk but the Sex Pistols brought it to the masses through the media they said they despised. Looking back, Malcolm McLaren and the four lads from lower London were probably a lot more media conscious than most people assumed. It's just that saying that the media sucked was something new and, well, new things are news. It got them a lot of press, a record contract (or two) and all the beer, booze and broads they could want (and they wanted a lot).

Then again, lots of things were different back then. The music industry needed a good, solid kick in the teeth. So did rock musicians. And Punk gave it that kick into the future that opened up a lot of doors and established a thriving independent/underground scene.

Punk itself couldn't survive in the new industry it had created. Being angry only works when you're on the outside looking in. And we're getting a media epitaph on the punk movement that it helped destroy. One of life's little ironies, I guess.

But now Montreal is getting a chance to experience the devolution of punk firsthand.

Back in '76, the Sex Pistols were being followed around by a group of small-p' punks called the Bromley Contingent. Included in this motley crue were Suzie (before she upgraded the spelling of her name) and Billy Idol before he discovered peroxide.

We all know what happened to Beautiful Billy and we at RearGarde found out what happened to Siouxsie when she came to town last month.

After talking to Siouxsie's record



company for two months, trying to get an interview for this rag and for CRSG radio, we were told that she would only be doing one interview in Montreal. And that interview was to be with that great supporter of alternative music, CHOM-FM, Montreal's biggest crock.

So we got to hear Benoît ask a few standard questions to an obviously bored Siouxsie and Steve. Meanwhile, we couldn't even get a photo pass for the show and almost didn't get someone in to review it. Siouxsie is big business now, and the business is run by a record company with no idea of what is going on in the alternative scene. Or even that there is an alternative scene.

So, in consolation, our favourite record importer finally tracks down the latest album by the Vibrators. This group was not only one of the leading Punk groups, but also was one of the first British punk groups to play in Montreal. Their show at the Hotel Nelson in 1979 was previewed by lotsa media coverage including a headline in the Gazette which read "Lock Your Children Up, The British Punks Are Here".

Great. So I flipped the new disc onto a turntable and ugh. Double ugh. Boring over-produced rock that buries their old guitar sound and effectively buries the

Vibrators, too. Some groups should know when to break up.

Finally, we're getting a chance to see The Man himself, John Lydon aka Johnny Rotten playing in town this month. A punk through-and-through, Johnny's just as obnoxious as always. In fact, Spin magazine recently published a two-word interview with him - "Fuck off".

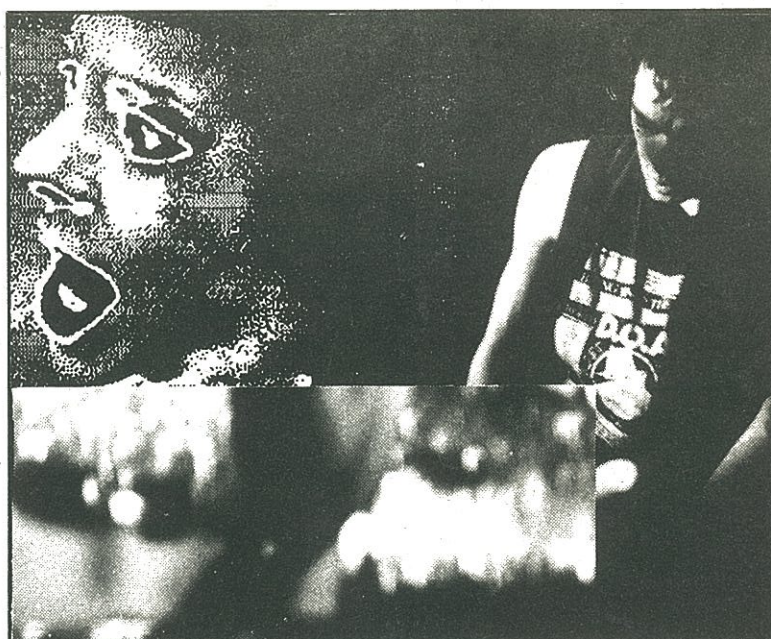
Oh, fun.

Then again, has anybody listened to the new PIL album recently? Heavy metal meets U2.

Perhaps the best way to discover what's happened to Punk is to look at what's called Punk now-a-days: Madonna, Cyndi Lauper and Rick James. Punk is gone, to be replaced by what it made possible: Hardcore, Oi, Cowpunk, Industrial, Psychobilly, Electronic, and countless revivals and one-shots. And the alternative scene today is a lot more widespread (if more underground) than the Punk movement was in '77 when it was confined mainly to London and New York.

It seems that the music industry works in ten-year cycles: In the mid-50's it was Rock'n'roll; in the mid-60's it was psychedellia; and in the mid-70's it was Punk. It's about time for the 80's underground to surface.

Paul Gott



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FIELD RECORDING

side one: surfing on heroin, * ECSTASY OF IGNORANCE
HATE FILLED MAN - N.R.A.K.K.C. - baby Jesus looks like a
side two: PARTY WITH THE LIVING DEAD * girls a
MONKEY EARS * NEGATIVE GROOVE * fuck face city

| W | LW | TW | Artist | Album, EP or Single | Label |
|----|----|-----|-------------------------|-----------------------------------|-----------------|
| 11 | 1 | 1* | Three O'Clock Train | Wig Wam Beach | Pipline Records |
| 6 | 2 | 2* | Ray Condo | Greenback Dollar (demo) | Independant |
| 12 | 4 | 3* | S.C.U.M. | Born Too Soon | Psyche-Industry |
| 6 | 8 | 4* | Gruesomes | Jack The Ripper (demo) | Independant |
| 2 | 27 | 5 | Cucumbers | All Shook Up EP | Fake Doome |
| 4 | 3 | 6* | Paul James Band | Almost Crazy | Lick n' Stick |
| — | — | 7 | Ramones | Something To Believe In | Beggars Banquet |
| 24 | 6 | 8* | Nils | Sell Out Young EP | Psyche-Industry |
| — | — | 9* | Chris Houston | Hate Filled Man | Zulu |
| 10 | 7 | 10* | Ripcordz | Circular Motion (demo) | Independant |
| 3 | 10 | 11 | Siouxsie & The Banshees | Tinderbox | Polygram |
| 3 | 12 | 12 | March Violets | Electric Shades | Relativity |
| — | — | 13* | Nihilist Spasm Band | 1x-x=x | United Dairies |
| 2 | 15 | 14 | Pandoras | It's About Time | Closer Records |
| — | — | 15* | Condition | Ghost Train (demo) | Independant |
| 13 | 14 | 16 | Violent Femmes | The Blind Leading The Naked | Slash/WEA |
| — | — | 17* | Smudgeman | Changing My Name (demo) | Independant |
| 13 | 19 | 18* | Teenage Head | Trouble In The Jungle | Warpt |
| 13 | 9 | 19* | Asexuals | Contemporary World | Psyche-Industry |
| 3 | 22 | 20* | My Dog Popper | Gino (demo) | Independant |
| 2 | 23 | 21* | Dayglow Abortions | Dayglow Abortions | Fringe |
| 3 | 25 | 22 | Jonathan Richman | It's Time For | Rough Trade/WEA |
| 10 | 28 | 23* | Sturm Group | Century Ho! | Green Fuse |
| 24 | 5 | 24* | Various | It Came From Canada | OG |
| 6 | 16 | 25 | U.K. Subs | In Action | RFB Records |
| 3 | 24 | 26* | Mind Altering Device | To Touch The Face Of God (single) | Transmission |
| 2 | 29 | 27* | Rhythm Activism | Rhythm Activism (cassette) | Independant |
| — | — | 28 | Test Department | Unacceptable Face Of Freedom | Some Bizarre |
| — | — | 29 | Hasil Adkins | Out To Hunch | Norton Records |
| — | — | 30 | Ludwig Von 88 | Houlala | Bondage Records |

Still Around: Cramps, Mighty Caesars, Butthole Surfers, Wolfgang*, Breeding Ground*, Honest Injun*, London Cowboys, Copernicus.

Bubbling Under: Yo, Mojo Nixon & Skid Roper, Nurse With Wound, Swinging Relatives*, Vibrators, Capitalist Alienation*, Revolting Cocks, Bowser and Blue*.

Reggae/African Top 5

| | | | | | |
|---|---|----|----------------------|------------------------------|-----------------|
| 3 | 3 | 1* | J.R. Express | She's A Dancer (demo) | Independant |
| 3 | 3 | 2 | Black Uhuru | Brutal | RAS/Attic/A&M |
| 3 | 4 | 3 | Becket | Stranger Man (single) | Cocoa |
| 4 | 1 | 4 | Linton Kwesi Johnson | In Concert With The Dub Band | Rough Trade/WEA |
| — | — | 5 | Youssou N'Dour | The Rubberband Man | Magnetic |

Jazz/Blues Top 5

| | | | | | |
|----|---|----|-------------------|---------------------------------|-------------------|
| 3 | 1 | 1* | Skywalk | The Bohemians | Zebra/MCA |
| 3 | 2 | 2 | Larry Carlton | Alone/But Never Alone | MCA (master ser.) |
| RE | — | 3* | UZEB | Between The Lines | A&M |
| 7 | 3 | 4 | David Grisman | Acousticity | Acoustic/MCA |
| 12 | 4 | 5* | Jackie Washington | Is You Or Is You Ain't (single) | Roto-Noto |

W Denotes Weeks on Chart
* Denotes Canadian Content
RE Denotes a re-entry onto the charts

The CRSG Top 30 is compiled by Leslie Bairstow, Music Director, based entirely on listener requests and DJ airplay. Live Long & Prosper.

Two members of Montreal's foremost Cowpunk band (though they don't like the label) met CRSC comedian Warren Campbell (though he doesn't like the label) recently to discuss their views on their debut album and life. The two who came down were Three O'Clock Train's Mack Mackenzie - lead singer, guitarist, allround living legend - and Dave Hill - bass player, cabbage. Mack was in the studio to answer the phone and cause trouble by flicking cigarettes at the interviewer while Dave was a little more philosophical.

RearGarde: What would you call your first record, an album or an EP?

Mack: Mini-album

RearGarde: How's the record selling?

Dave: Real good, we're going to do a second pressing this week.

RearGarde: How many has it sold?

Dave: 10. That's real good in in-dependant circles.

RearGarde: And the second pressing?

Dave: That'll be another ten, we like to think small. No it's a thousand and a shot.

RearGarde: Who's distributing the record?

Dave: Well, as of now....

Mack: We are.

Dave: No. Bonaparte Records of Canada and Record Peddler of Toronto. That's about it so far. We're talking to people in the States and they seem interested.

RearGarde: What record stores can you get in?

Dave: Any record store except for the chains. Just don't go to Discus or A & A, but we all know that anyway.

RearGarde: Isn't Sam's doing it?

Dave: Ya, but they wouldn't even take it until we had to bribe them.

RearGarde: Are you happy with the first album?

Dave: Very happy.

Mack: Sort of.

RearGarde: Why sort of, what would you change?

Mack: The length between the songs.

RearGarde: Oh yeah, I've heard a lot of complaints about that.

Mack: Too much blank space. We could have put satanic messages or something.

Dave: There is some back-tracking on the record.

RearGarde: Oh yeah, what songs?

Mack: On Fake Honeymoon there's about 12 girls phone numbers.

RearGarde: When is the next recording going to be from Three O'Clock Train?

Mack: Soon.

Dave: Well I hope it's coming out, it'll be out in September. A fall release.

RearGarde: What will it be called?

Mack: Muscle In.

RearGarde: Why?

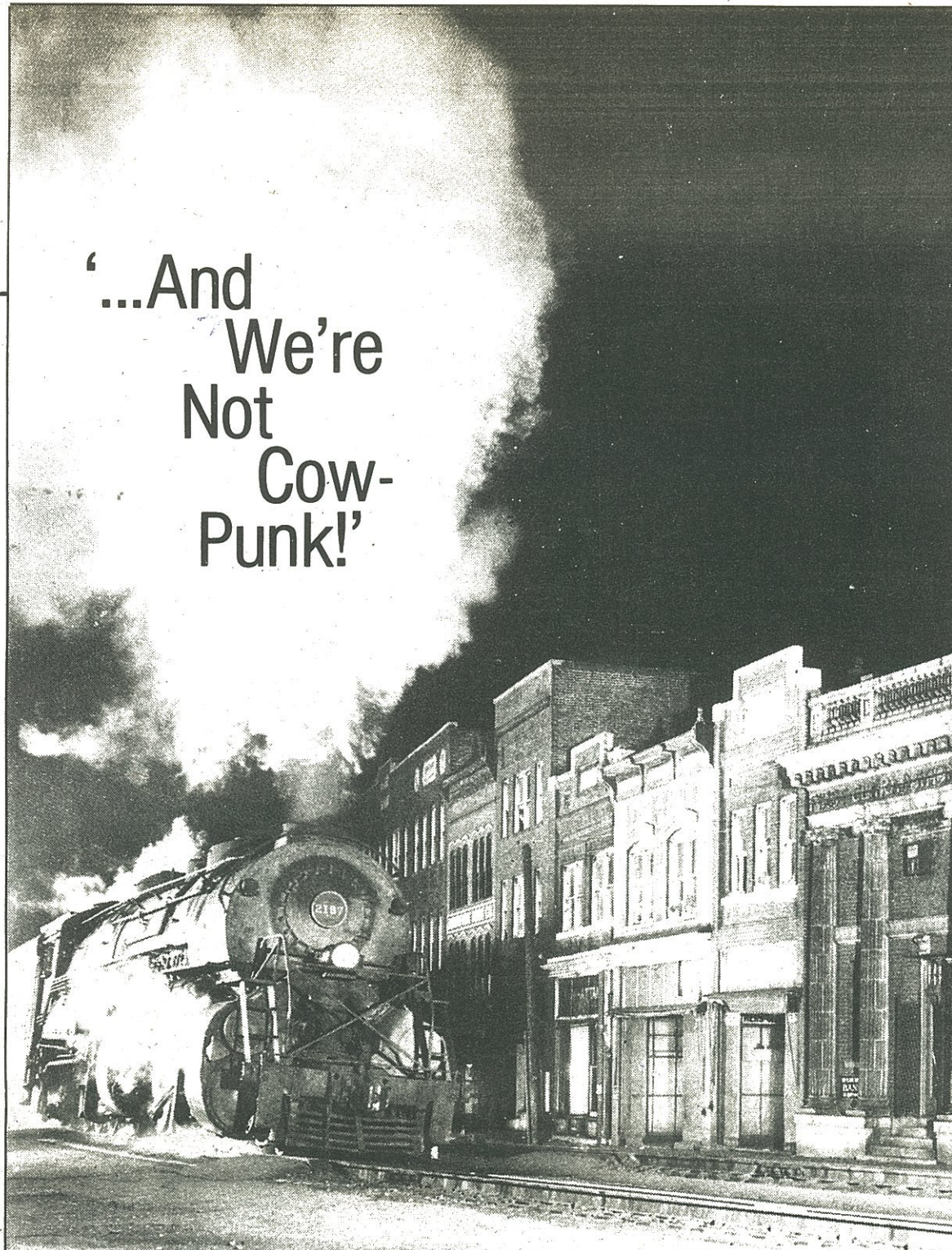
Mack: Because we said so.

RearGarde: Sorry but is that the name of one of the songs?

Mack: It's the name of one of the songs but we haven't really decided.

Dave: It's still in the planning

'...And We're Not Cow-Punk!'



An Interview With Three O'Clock Train

stages, we're just working on the songs. The other stuff all falls into place later on.

RearGarde: How many songs will be on the album?

Dave: Ten or eleven. Depends how long we can make them.

Mack: Between one and 20.

RearGarde: There won't be long spaces between songs will there?

Mack: There won't be spaces.

RearGarde: Will it be like a medley?

Dave: You might say that for our third album which will be a concept album.

RearGarde: Are you going to write all the songs on the album?

Dave: They're already written. They'll all be originals, we're going to put on *It's Easy* by Keith Rawlings aka Keith Strange.

RearGarde: The guy who wrote *The Devil Likes Me*.

Dave: That's right.

RearGarde: Who is this guy Keith Rawlings?

Mack: It's this guy who lived in the seventies and then died in the eighties.

Dave: He's still around. He sort of suffered a spiritual death.

RearGarde: What's he doing now?

Dave: Working for an insurance company.

RearGarde: Does he still write songs or are you taking some of his older stuff?

Dave: he gives them to us, and Pierre (the drummer) and I used to play in a band with him.

RearGarde: Who writes all the songs in Three O'Clock Train?

Mack: I do.

Dave: No he doesn't, he steals them.

RearGarde: Who do you steal them off of?

Mack: My mother.

RearGarde: Does anybody else write songs?

Mack: No, I won't let them. Dave writes songs but he's too intellectually up there so nobody can relate to anything he says.

Dave: I'm too smart to write songs. I'm better at these or something like that.

RearGarde: You mean you have to be a real dummy to write songs?

Mack: Take that back.

Dave: Simple minded.

RearGarde: Where do you plan on doing shows to help push the album?

Dave: Mostly out of town, in Ottawa, Toronto and little places in the backhills, in the Laurentians. Every weekend in June in Ottawa or Toronto, except the 7th where we'll be at Le Tonic.

RearGarde: No other shows out of town?

Dave: Nothing as yet as it's really hard to get gigs out of town because clubs just rely on the local bands because they know the local bands can bring in the right amount of people to semi-fill their clubs. They don't want to take a chance. It's a reasonable position to take because when bands from

Toronto come here nobody ever goes to see them. I can understand their position.

RearGarde: Does the album sell in Ottawa and Toronto?

Dave: Oh yeah. It sells across Canada. We're really big in Saskatchewan right now.

Mack: We're being played in Knoxville, Tennessee.

Dave: We just got a letter from a station there.

RearGarde: Are you going to go down to the States?

Dave: After the second record comes out we're planning on taking the world by storm and going as many places as possible.

RearGarde: Would this be the bands first full-fledged tour?

Dave: We played Toronto once.

Mack: First and last.

RearGarde: What do you mean?

Mack: After this we're going to make videos and concept albums, no more touring. Then we'll make a movie.

RearGarde: Would you seriously think about making a video?

Dave: Well, maybe, if we did it our own way. That has been our attitude all along.

RearGarde: When were the songs on the album written?

Mack: *Stupid Little Angel* was written in 1982 and *It Must Be the Drug* was written in 1979...

RearGarde: Were you in a band at that time?

Mack: Ya.

RearGarde: Did they perform it?

Mack: NO.

RearGarde: How come, you knew it was such a great song you were waiting for the right band to come along and do it right?

Mack: No, it was because it was too hard for them to play. It was too hard for me to play, I couldn't sing it then.

RearGarde: What's the bands favourite beer?

Dave: We don't drink beer except for Pierre who has different kinds once in a while.

RearGarde: I hear you might be doing some producing?

Mack: Ya, the Merrick Trout Pact.

Dave: We'll see, we talked to them. We were interested in putting out a record so we talked to Ray Condo and now we're talking to Merrick Trout Pact. Hopefully they'll be doing some demo work at CRSC's studios in June.

RearGarde: Do you like Merrick Trout Pact?

Dave: Of course I do, I wouldn't sign a band I didn't like. I think they have tremendous potential. I think they are great musicians and they show a lot of potential.

RearGarde: Who are some of your favourite bands?

Mack: The Stones, old Stones, George Jones...

RearGarde: Ever thought of doing any of his material on a record?

Mack: What for? Everybody does his songs. It's not my style, I'm not very good at doing covers.

RearGarde: Don't you do covers on stage?

Mack: Ya, but we do them our way.

RearGarde: What songs?

Mack: We do *September Girls* by Alex Chilton, he's one of my favourite artists but now his band is too slick for him. We do a Conway Twitty song called *It's Only Make Believe*, also a Tammy Wynette song called *Lonely Street* and that's it.

RearGarde: Who picks which songs you're going to do on stage?

Dave: We all do, we all have to agree on them. We've done *Last Time*, *Hanky Panky* and stuff like that. It's just basically throwaway numbers to fill our a set.

RearGarde: How long...

Dave: I hear it coming, Oh no.

RearGarde: What?

Dave: The standard interview question is coming, Oh no.

RearGarde: How long is your penis Dave?

Dave: What?

Mack: That's pretty standard.

RearGarde: No, how long have you been together?

Mack: Two years this month.

RearGarde: You don't like Cowpunk so how would you label yourselves?

Mack: Great, brilliant, sexy.

Dave: Great Rock'n Roll.

RearGarde: What do you think of the Montreal music industry.

Dave: What a good question. I think it's a myth, there is no Montreal music industry. It's a bunch of people running around stabbing each other in the back. They're a bunch of hypocrites.

RearGarde: Who are you aiming this at?

(continued on page 6)

RISIA

A Guide To Industrial Music

A. Clark

One of the original industrial music producers in Montreal, Robert Vigneault, has been very active lately. Under the name **Catharsist** he has produced a fine cassette entitled *Nekrobta R.I.P.* (Caustic Tapes). Using a variety of synths, percussion, tapes, vocal and effects to create a varied selection of metallic-machine music, almost crystalline in quality. Well worth checking out.



By the time you read this, there should be a new **Catharsist** tape available. *Dimension Dementia* which includes a 30 minute track and six shorter pieces. He promises that it will be his best yet.

Also in the works...

Robert and the gentleman from **Coda 3 DRAMA** are seeking contributions for the magazine *Stamp* Axe. Just artwork, no text. Deadline for submissions is June 21st.

A full length cassette by Montreal electronics outfit **Cultic Script** is planned for release in the next week or two. In addition, a compilation tape is planned featuring **Catharsist**, **Cultic Script**, **Coda 3 DRAMA**, with **Die Form** (France), **Paul Kelday** (UK), **Arvid Tuba** (Sweden), **Merzbow** (Japan) and **F/i** (US).

In the future, Robert is planning on producing more music by Montrealers. He feels that there is a great deal of good music locally that is not getting the attention it deserves internationally.

For more information on any of these projects contact:

Caustic Tapes, P.O. Box 41, Station K, Montreal, P.Q. H1N 3K9

There are several new releases from the **Current 93/Nurse With Wound** conglomerate. *Nightmare Culture* (L.A.Y.L.A.H. Anti Records) includes a side long piece by **Current 93** called *KillyKillKilly (a Fire Sermon)*. On this, constants David Tibet and Steve Stapelton have been joined by Steve Ignorant (of **Crass**), Boyd Rice and Geff Rushton to create a striking piece of music using chants, electronics and found sources to create an 80's ritual music. Side two is taken up with three tracks by **Sickness of Snakes** (*Coil & Boyd Rice*). Out of all the x-members of **Throbbing Gristle**, **Coil** has produced the most challenging music. Of particular note is *The Pope Held Upside Down*, a track using only the sound of pigs! Difficult listening at its best.

Also available is a limited edition picture disc by **Current 93**. *In Menstrual Night* (United Dairies Records) shows the group taking a definite new direction. *Evoking the Gods*, a long piece for percussion and electronics immediately draws the listener in, perhaps comparable to the early works of **23 Skidoo**. *To Feed the Moon* which takes up side two, is a shifting sound collage, stunning in its intricacy. Definitely worth seeking out.

As a public service, **Nurse With Wound** has released *Automating Vol. 1 (United Dairies)* which is a selection of songs that originally appeared on various compilation albums (a good idea, since most of them are out of print). Worth the price of the album alone is a re-mixed *Duelling Banjos* (Nurse humour at its best) and *Ciconia* (which shows Stapleton as the true master of tape manipulation). *Automating* is an essential introduction to one of the most unusual "bands" on the planes.

Current 93: Bm Wound, London, WC1N 3XX, England.

Nurse With Wound: 40 St Johns Villas, Islington, London, N19 3E8, England.

For those unfamiliar with the scene, are well advised to pick up a copy of *Dry Lungs* which is compiled by Paul Lemos of **Controlled Bleeding**. It showcases industrial band from around the world including **Controlled Bleeding** (US), **Toll** (UK), **Esplendor Geometrico** (Spain), **P16 D4** (Germany) and **John Duncan** (Japan). Challenging listening as Mr. Lemos has gathered together the most extreme of the genre.

Placebo Records, P.O. Box 23316, PH, AZ, 85063, USA.

A most unusual release is **The Incapacitants** *Sonic Fascism* (3 x C45 in a hand-make package). Each side is an almost minimal piece of dense, harsh SOUND, which absolutely hurts to listen to... yes, its that good! Recommended. Available from: Takuya Sakaguchi, 936 Nishi-Machi, Hikisho, Sakai, Osaka, 591 JAPAN.

One of the few women electronic noise makers **Baby 63** has a new cassette called *Big Red Stain*, which has all the classic elements of a noise cassette (feedback, grating, rumbling, noise, noise, noise!)

Write to: Karin Fletcher, 1314 13th ST, N.W. Apt. 3, Washington, D.C. 20005, USA.

A final note. When writing to any of these addresses, please include an International Reply Coupon which covers the cost of return postage and are available at any post office.

Remember to tune into *Les Chants De Maldoror*, two hours of difficult listening, every Saturday 9 to 11 p.m. on CRSG.

'93' CURRENT '93'



Three O'Clock Train

(continued from page 5)

Dave: I've got nothing against nobody, except some people seem to have stuff against us.

RearGarde: Why?

Dave: I don't know who it is, I've yet to find out who it is whose perpetrating rumours.

RearGarde: What kind of rumours?

Dave: That we're on the verge of breaking up, that we're uncooperative... well that's true. They also say we're unreliable which is totally false. We've never missed a gig in our lives, we've always been there. If anybody's unreliable it's the local clubs, local radio stations and local record stores who just wanna play fuckin' Cult records.

RearGarde: Is CRSG co-operative?

Dave: They're co-operative, sure.

RearGarde: Who is the problem then?

Dave: It's the chains, the chain record stores and the chain radio stations who are not into it to play music but to sell commercials.

RearGarde: Is there going to be a single off the new album?

Mack: Yes, for sure.

Dave: We're hoping it'll catch people's attention who are not the sort to buy independent lps.

RearGarde: How many songs are prepared for the album right now?

Mack: We've got tons already.

Dave: We've got twenty to work with.

RearGarde: The second album's also going to be on Pipeline Records?

Dave: Ya.

RearGarde: Is that your own label?

Dave: It's not my label, it's our label, it's a co-operative.

RearGarde: Whose label is it?

Dave: It's a guy called Bill Varvaris but he never does anything except give us cheques.

RearGarde: What other bands make up Pipeline?

Dave: There's us, Merrick Trout Pact, and Ray Condo and his Hardrock Goners.

RearGarde: Anybody else?

Dave: We're thinking about getting a compilation together out of old Montreal bands from '77-'81, people like the Chromosomes, Ulterior Motive, Terminal Sunglasses, Spoons and Forks, old

American Devices, Impossible Impossible, Heartdrops...

Mack: The Blanks...

Dave: There was tons of good bands back then and I don't know why none of them ever seemed to get records out.

RearGarde: Are you going to produce the compilation?

Dave: The tapes are already produced, it's got to be a low budget thing. I'm just trying to get it all together. I'm surprised a lot of the bands I've talked to don't want to have that stuff put out.

RearGarde: How come?

Dave: They say it's no good.

RearGarde: Are any of these bands still active?

Dave: Surprisingly enough most of the people who were around back then are still playing in other bands. They can't get the bug out

of their systems. Few are around, the Chromosomes will be around when they get prison. That's always been case with them.

Mack: Can we mention the in Montreal we think suck?

RearGarde: Sure go ahead...

Mack: The Nils suck...

Dave: Ah, they're not so bad.

Mack: The 39 Steps suck...

Dave: Ya, they suck.

Mack: The Gruesomes suck.

RearGarde: Who do you like?

Mack: I like Ray Condo. I like people in the Darned. Is anybody else besides us, Dave?

Dave: I'm partial to the American Devices, they have their moments.

RearGarde: What do you like at home?

Dave: We have very diverse. From week to week our favourite will change. I'm partial to Cramps right now.

Mack: Alex Chilton, old 103 Stones and Elvis Costello.

RearGarde: Will you ever do a socially relevant type song, political type of song.

Mack: Nooooo... In a way all songs say Feed the World.

RearGarde: *It Must Be The* says feed the world?

Mack: That song has nothing with drugs.

RearGarde: What does it have to do with?

Mack: It's a denial of love.

RearGarde: If you guys could any vegetable in the world would it be and why?

Mack: What does that have to do with drugs?

Dave: Because drugs turn you into a vegetable. I don't want to be a vegetable. I've already been through my vegetable stage.

Mack: Could I be an animal?

RearGarde: No, a vegetable.

Dave: I'd be a cabbage.

RearGarde: Why?

Dave: Because it has a big head and is really flaky.

Mack: I wanna be an animal.

RearGarde: You have to be a vegetable.

Mack: I'll be a tomato.

RearGarde: How come?

Mack: Because I like to eat because I could watch the dressing.

Interview conducted by V Campbell.



DEMO ROUND-UP

Condition: Wow. Condition goes for a more traditional guitar-bass-drums line-up for Ghost Train, which would have to be classified as cowpunk if this wasn't a "Not A Cow-Punk" issue. Great sound, great song, and Julia's voice adds just enough quirkiness to make it distinct without being too weird. For both production values (care of CRSG, no less) and performance talent, I'd rate this terrific. Wow.

Paul Gott

Gruesomes: Simply gruesome, this neo-psychedelic band brings a new meaning to the word bad.

But hey, I like them. On *Jack the Ripper*, with screaming backing vocals and a barely audible vocalist, a rip-off of the Peter Gun bass line, they come off sounding

like Carol Channing on acid. The Gruesomes should not be taken seriously by anyone, especially not the Gruesomes. This track is just a funtime, grungy bit of music. But you just can't help wishing they'd left the 2 minute intro out.

Emma Tibaldo

Wolfgang: You might of read about them in rock Depress, but more importantly, you may have heard them on CRSG when they burst into our charts in February with *Eleanore Rigby* (a cover tune written by some yucky old band from Liverpool). Well, Wolfgang is back, louder and stronger than before with their original demo *Party Crasher*. The gang kick it into gear by demolishing a wine and cheese party with a destructive

beat and reverb vocals. A minutes, the song is a touch long side, but their high energy relentless throughout. **Deat**

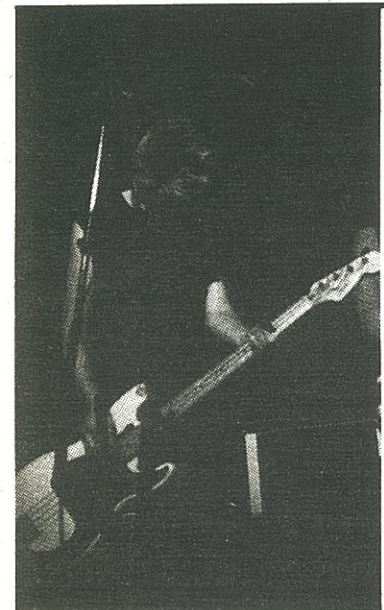
Smudgeman: Smudgeman something here. The problem what to do with it? *I'm Ch. My Name* is a song with a bassline imbedded in a tempo back beat and the singer can sing the sludge as as Deja-Voodoo. So far so good. However (the inevitable 'however'), the sludge miss mark and there isn't enough humour or Voodoo weirdness to keep interest. Minimal shifts and an absence of may keep Smudgeman from above the competition.

Mike C.

An Interview With The Asexuals

Contemporary Words

7



The Asexuals are a modern Montreal success story. Punk rockers from the depths of the West Island, they've released two albums to enthusiastic critical and commercial success and recently completed an extensive North American tour. The whole band was supposed to turn up for one of those dreaded CRSC interviews, but musicians being musicians, only one turned up. So here's Shaun, the Asexuals' guitarist extraordinaire, speaking for four about music, vegetables and incipient rumours.

RearGarde: We keep hearing rumours about the Asexuals' line-up changing. Are you changing singers?

Shaun: Right now we've straightened things out for a while. We've worked into quite a big hole that we're in now, but we're going to stay together and work it out. We'll try and patch up our differences and if we can't, well, we'll change it then.

RearGarde: You guys have had the same line-up for four or five years now haven't you?

Shaun: Well, actually we've been together since we were about 13, playing Pistols and Clash covers and whatever, but that was with different bass players. With TJ we've only been doing shows for three or four years.

RearGarde: The new album has a different sound — more like anthems than punk. Is that what you were trying for?

Shaun: It wasn't really a conscious effort, our songwriting just evolved that way. When we did our first

recording session for the first album, those were all the songs we'd done, we didn't drop any. They were songs we'd had since our conception so there were a lot of weaker songs, whereas, for this album, when we wrote a song, we set out to write a good album song.

RearGarde: How do you write Asexuals songs?

Shaun: Usually me or TJ just write some lyrics and chords and then work it out with the group. You know, people will tell you what they like or don't like about a song and you might drop some parts. But it's more of an individual effort, and then we work it out afterwards.

RearGarde: For a long time, you guys seemed to have difficulty getting the respect you deserved simply because you come from the West Island.

Shaun: Yeah, that's a joke. It seems so important in Montreal how much money your dad makes. In the States there's not that element. They don't know where you're from, you're just a band.

RearGarde: It bothers you?

Shaun: Yeah. We're starting to get a lot of playlists back from the States and we're charting really well, like in San Francisco. We're number one at the University of Southern California. We played there as a last-minute type-of-thing and we had 150 people in a jammed place. After you drive three thousand miles it makes you happy when something like that comes off.

RearGarde: Any U.S. album deal possibilities?

Shaun: I don't know, I really wouldn't want to bother trying. Psyche (Industry records, the Asexuals' label) is the best thing happening in Canada as far as an independent record label goes. And I'm not just saying that — a lot of record companies will just put out what they think is good and then make some money off of it. Psyche really supports its bands — like they'd wire us money when we were broke on tour. They wired us \$300 in Vancouver when the transmission fell out of the Van. Who else would do that for you.

RearGarde: They seem to have

a third album?

Shaun: Yeah, we've written a lot of new material but we haven't jammed it yet because we've been having line-up problems.

RearGarde: Back to the second album — why a Bob Dylan song?

Shaun: Well, he's a folk hero and that's more-or-less what our music is trying to evolve into. Not maybe as big, but something that people can relate to. He's an honest type of songwriter, he's not trying to put himself above anyone. And it seemed like the most encompassing cover to do — if you've got to do one, you might as well do something weird.

RearGarde: Do you find people react differently to you now that you've released a couple of albums?

Shaun: Yeah. People start saying stupid things like "You're a Rock Star". But you just brush those things aside, ignore them.

RearGarde: I saw you guys back up 999 at Club Soda. How did that happen — it sounded like a weird combination when I first heard it.

Shaun: You think so? I don't know



sometimes we'd get a little too drunk and get up on stage and belt out some covers. You have to do that sometimes or you'd go crazy.

RearGarde: But you guys were happy with the tour. Are you happy with the album, too?

Shaun: Yeah, it came out a lot more like we wanted it to sound.

RearGarde: But it's got a much different sound than the first album. Were you disappointed with that one?

Shaun: Well, no. But we did it when we were so young. When we listen to it now we just have to laugh at how immature it is. But that was what we were like. It had a few good songs on it.

RearGarde: Some bands prefer playing in a studio to playing live.

Shaun: That'd be terrible. Usually you can tell if a song has been played enough times live — you feel like you can finally play the song right. Some songs on the album we didn't play enough live so they didn't come out as strong as they could've. But that's all in the timing — you can't write all your songs at the same time.

RearGarde: Now, a tradition — the vegetable question: If you could be any vegetable, which one would you be and why?

Shaun: Oh, God. That's a tough question. Sort of a hard question to answer without sounding stupid.

RearGarde: I guess that's why we ask it.

Shaun: I don't know — I guess a tomato, because I like the colour red.

Interview conducted by Paul Gott



Shaun: Of course; it's a total drag.

RearGarde: Do you think you've broken out of that?

Shaun: Maybe. We still don't draw very well in Montreal compared to Toronto or other cities we've played.

RearGarde: You just came off a big tour. How extensive was that?

Shaun: It was 70 shows. We were on the road for three-and-a-half months. We played just about everywhere — it was great. We played a lot of new cities that we'd never seen, like New Orleans.

RearGarde: A lot of Montreal bands find it difficult to draw crowds in other cities.

Shaun: Well, our first couple of tours we were starving. We were eating baloney every day just to survive. But those cities we'd hit before, we'd developed a bit of respect so that when we went back we got a better draw and the shows went better. It worked out really well.

RearGarde: Any chance of getting the album into the States now because of the tour?

helped to create the scene in Montreal as it is today. Up until a couple of years ago, your EP was one of the very few pieces of vinyl available from local bands.

Shaun: Well, there's a few other things happening now, maybe due to them. But they promoted a lot of shows in '83 and '84 and that really seemed to start things happening.

RearGarde: Do you have followings in the rest of Canada?

Shaun: Yeah. We drew really well in Vancouver despite playing really badly. I mean, when you're doing 70 shows you can't play well all the time, you just get too fizzled. But everywhere it went really well, except Edmonton — that was horrible.

RearGarde: You haven't played Montreal much since getting back.

Shaun: Everyone's seen us so many times in Montreal that there's just no anticipation for an Asexuals show anymore. If you keep playing in your hometown people are just going to stop coming.

RearGarde: Are you thinking about

— those are the bands I've always looked up to — 999, the British punk bands. When I was 13 or 14 listening to 999, and then getting to play with them. It was just a great, great thrill for us 'cause those guys have been our heroes.

RearGarde: Any other band you guys look up to?

Shaun: I think the Replacements are just the hottest thing out right now. They're one band I'd like to play with. They seem to have our attitude, like they're not in a band just trying to impress someone. All the places we played we heard really funny stories about them, like they'd get up on stage and play covers and drink until they couldn't play anymore. It sounds like the same sort of shows we have sometimes.

RearGarde: Are you guys serious about shows or are you just out there having fun?

Shaun: You try to be serious, but sometimes you just can't take people seriously in the States. You'd get too depressed if you took things seriously in the States so



All That Jazz

Eugene Evans

Chick Corea, Dizzy Gillespie, Van Morrison, Pepper Adams, Oregon, Monty Alexander, and a growing number of concerts and venues at the **Festival International de Jazz de Montréal** will once again make jazz fans delirious. For many, it's still one of Montreal's more joyous excuses to dance in the streets. And for some of Montreal's luckier jazz musicians the Jazz Festival, which runs June 27th to July 6th, is a chance to shine in the international limelight.

While one can hear many local jazz players complaining that the Festival organizers **Alain Simard** and **André Minard** have forgotten this seventh festival's roots, credit is certainly do for inspiring some interesting local projects like the musical comedy **1926** and **Ginette Reno's** collaboration with **The Denny Christianson Big Band**.

I know, since when was **Ginette Reno** a jazz vocalist? Well, she is certainly a capable vocalist and projects like this one with **Michael Legrand** and **The Denny Christianson Big Band** are good for everyone concerned. Besides, pushing out the boundaries of one's musical abilities on projects like this make it harder for us to define an artist. I for one think that's important.

Speaking of Denny Christianson Big Band, they have just put another album in the can with legendary baritone sax player **Pepper Adams**. **Jim West**, at Justin Time Records promises "It's hot!" West also reminds us that Christianson's highly charged **Doomsday Machine** has recently been shipped to Montreal area record stores.

Since I just escaped EXPO 86 by moving to Montreal, performing artist collective **L'AMACC's** publicist **Louise Saint Pierre** thought she had best turn me on to Café Campus. To my delight versatile vocalist **Karen Young** was there doing some fun, harmonic jazz with pianist **Tim Jackson**. Jackson was laying down some really thick tones that blended harmoniously with Young's obsessed jazz vocalizing.

Oh, **Jean-François Fabiano**, from the tropical rock group **Fabiano**, also sat in for a few groovy numbers.

Karen Young is an engaging performer with lots of projects on the go. Young tells me that this month she is off to EXPO 86 with bassist **Michael Donato**. In August she will sing with **L'Orchestre Métropolitain du Grand-Montréal**. Young adds that she regularly plays with both pianist **Tim Jackson** as a duo and in her group **The All Smiles Band**. Future projects include another album with **Michael Donato**, and a joint venture with **The Vic Vogel Big Band**.



Karen Young plays to an enthusiastic crowd at Café Campus.

ETC Music publisher **Jean-Pierre Goeffroy** brought the composer out of Young, because in the days of the **Bug Alley Band** she was doing music that had already been written by others. In that context, Young admitted to being extremely lazy and credits Goeffroy with "talking me into writing tunes. He said we're going to make records, and the only way you're going to make any money from it is if you write the songs yourself."

"I like small record labels," says Young, "because you have more artistic freedom. Jean-Pierre (Goeffroy) just says write! Not, write something commercial, just do what you're really into."

So, Young and Donato started writing tunes and making a statement with their music. On their last album collaboration, it was just melodic bass and voice on a self titled jazz disc which I might add is available at Sam The Record Man. The album really flies, but don't take my word for it; give it a spin.

Young thinks her next album with Donato is going to be "a little poppy, if you can imagine pop done by bass and voice... all original songs, all simple singable songs with nice lyrics and groove tunes."

When talking about inspiration, Young says, "I want to bring the ethnic thing, the third world latin feel to my music, because I'm basically an old folky, and interested in the root music, no matter what the musical type."

When asked if she was satisfied with her career, Karen replied: "I don't think about succeeding in that respect, especially in the jazz genre. My music is where I want it to be, in that, I'm free to take on what ever projects I feel like taking on."

by Kiisti

A topic of major discussion these days still includes the unbelievable misfortune or fortune, depending on whose side of the glass you stand (!) incurred by many Ste. Catherine street merchants the night all hell broke loose when the Habs brought home their 23rd Stanley Cup. Disorder is a sign of our time. Read: Busting loose! And not only for hockey fans...

Montreal's music underground's experiencing minor chaotic upheaval these days too. A wee bit of disorder within the rank and file... *Graffiti* magazine has firmly established itself as just another rock glossy in the sea of Toronto pulp and promo 'zines... rumour has it **Shithead**, the infamous promoter of local and international hardcore also left for the land of nine-to-five, leaving in his wake a trail of cancelled bills. **G.B.H.** and the **Palladium Metalfest** to name just a few... the future of the **Lost City** all-ages matinees appears grim if those holding the purse strings go ahead and pull the plug on the project's funding. What do a bunch of burnt-out PQ hippies know about culture anyway? ...**S.C.U.M.**: Anthony, Anthony, where are you? Needless to say the show must go on. June 13 and 14 at **Union Francaise** and **Foufounes** respectively... **Three O'Clock Train's** *Stupid Little Angel* from the no. 1 LP 'Wig Wam Beach' has been banned from a number of university stations on the grounds of the song's sexist lyrics... two Mtl. bands we all know and love and whose names I'm not at liberty to divulge are both on the verge of personnel changes... my hair hasn't been the same since the Chernobyl incident... **Yoko Ono** managed to dredge up from under a frazzled assortment of love-sick crazies 'for sentiments sake' at her 'spaced-out' hap (less)ning at the **Spectrum**. What some people will do for the limelight... **Psyche-Industry's** high profile **Spectrum** extravaganza sadly had to be canned but will no doubt take place in yet another church basement, if at all. Tentatively scheduled for June 21 at **Laurier** are Van's **No-MeansNo**, To's **Groovy Religion** and Mtl's **S.C.U.M.**, **Asexuals** and **Sons of the Dessert**. Hate to say it, but don't hold yer breath... **EC** magazine, an uppity french spinoff of To's **Now** magazine has been launched here. Too bad this glossy, available at your favourite commercially oriented rag outlet, will only focus on major acts a.k.a. **Donald K. Donald** sound style over

I Heard It Through The Keyhole



the more deserving independant local ones... and not to bring you down, bum yer flow as it were, but the **Gazette's** coverage of local music has been less than supportive lately. What's a local promoter to do, if the only major vehicle for city-wide exposure sluff off on the job - move to Toronto?... seems nothing is sacred. **CRSG's** been experiencing grand theft discus from it's on-air library (shame, shame on you nitwits with **Sticky Little Fingers**) and even this tabloid may fade into history if **RearGarde** administration are unable to find sufficient funding for the summer months...

SO JUST WHAT IS GOIN ON, HUH?

Well, the good news is **Foufounes** has changed it's restrictive off-the-stage-at-midnight policy for both local and outta town bands... and a real invasion of new talent has descended upon us with soon to be household names such as **Bobs Your Uncle**, **Two Men Laughing**, **Cro-Magnon Man**, **The Pariahs**, **the Mongols**, **Alternative Inuits**, **Fatal Illness**, **Bad Results** and probably a whole buncha others no one's even heard of as of yet. Kinda restores my faith in the future of Montreal music... yes, Virginia, there's hope for our jaded alternative community yet!!!

New and up-and-coming releases... **Ray Condo and his Hardrock Goners** will shortly release **Crazy Date**, a full-length LP on **Pipeline**, which, incidentally has absolutely nothing to do with **39 Steps** **Line Records** as was mentioned last ish... my apologies to everyone for the mix-up... as well as a single containing three ragin' toones not on **Crazy Date** to be released on **Primitive**, a label overseen by **Ted Cash** (owner/manager of **Rebop Records** on St. Denis) specializing in singles. Cash also has plans to release singles from the **Mongols**, the **Pariahs** and **Jack the Ripper** from **Gruesomes** fame... speaking of these silly boys, their **Tyrants of Teenage Trash** is due in a month with something guaranteed to offer just about everyone. Yup.

13 unlucky hits... long-ti rock'n'roolers, the **Nils** have dependantly released an old sin with old drummer **Terry** beatin skins... and the **Merik Trout P** will be heading into the stu sometime in July to record...

Upcoming tour action: **Cot** **tion** leaves June 18 for Sherbro and continues westward to p Expo, returning to la Belle F vince August... the **Gruesomes** also scheduled to play the **E** **Alternative Music Fest** and e where... also gearing up to hit road **S.C.U.M.**, and the **Nils...** **Ritz** in NYC has been confirm for June 24 (possibly on the sa bill with M.D.C.)...

and the **Merik Trout Pact** are c sidering a little tour action or the Lp is completed... all I hope is that the same luck which befallen other touring bands (False Profits, Suicidal Tendenc March Violets etc) won't foll 'em to the border and prevent from doin their thing... the something about a born crackdown on touring bands i Ronnies' culture police that me worried...

Seems a good singer is hard to f these days... just ask **S.C.U.** **Dub U5** and **Two Men Laughin** are looking for a new singer... **D U5** lost Neil Stone to reggae ba **Trouble**, and for more insight i this whole reggae mess tune next ish when Bunny explores j what really is and has gone do within the reggae 'ting in mtl... **Super Club '80** (90 Jean Talon ' is under new managemen maybe expect some real cool vil soon...

Didja Know dept: **Secret Act** rumoured to be using Top Headdon's ole drum kit... hohoho however, things seem to be p gressing for the ambitious act...

Guess What dept: The **Lost c** fanzine is honest-to god out a available for a mere buck... y haw!! You can pick up yer copy the L.C. headquarters or dr down to Foufounes this Saturd June 14th... tentatively schedul to play at what might very well be the last gov't funded Lost City a **Fair Warning**, **S.C.U.M.** and **Steps...** also out for immedia consumption is **Zero** magazine, literary underground r. spotlighting the shadier sides life... available at all those hip-the-beat Boo-tiks...

And as a final upper... major cc cert action... the **Pogues**, t Pogues are coming. Well I'll b But me a pint and maybe I'll tell a wee tale... also in town **P.I.L.** a **Depeche Mode**... and ye ole **Ja Festival** is just around the corn so get set to bust loose '86! Have good one!



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PHOTO: JULIA L. OLIVIER



Ray Condo loves rockabilly, country and is insane. On stage, he's a walking anachronism. He jerks. He twitches. He croons. Ray and His Hardrock Goners are set to release their debut album, **Crazy Date** later this month.

Ray slipped by the studio one Friday afternoon in May to talk with CRSG's Dave about our forgotten heritage and what he does after he wakes up, among other things.

RearGarde: How does it feel to be the only rockabilly cat in Montreal?

Ray: It's a little strange I guess, sort of like being a boatperson. There's a few hounds around town that's for sure. I guess it's a little busier in Vancouver. I kind of miss it sometimes.

RearGarde: You're from Vancouver?

Ray: Yeah, more or less. I'm originally from this culture really — Ottawa. But I've spent many years out west.

RearGarde: When did you first start to play?

Ray: I started to play in high school way back in '62-'63. I had a high school band. It was like going back to Buddy Holly and Elvis and all that. It was just as the Brit wave was starting to take over. We got all hyped up over that.

RearGarde: What did you listen to back then?

Ray: Growing up in the Ottawa valley I got a lot of country. My mother sang country around the house: Jim Reeves, all those old crooners, and Elvis. That was my first sort of taste. Of course it had airplay at the time. And the Brit wave came and we all got Smokin' Bones, Beatles and the Stones and all that. After that it got kind of gloomy and things fizzled out. I got into a more jazzy direction then. Started listening to people like Miles Davis and Thelonius Monk... the whole bit. Everybody was quite disillusioned with rock n'roll by then. I remember sitting around these old honky tonks, these old dives in

Vancouver and saying: "There's going to be a day when these places will be jumpin' again." And of course it happened. It happened in '78 in Vancouver. After that I went full circle back into my roots. I started discovering country again like I never had before. You've got some fantastic labels like Charlie and Ace. People like that are preserving the archives and digging up stuff that you never heard before, because it never got airplay to begin with. To discover stuff like Hasil Adkins. That's absolutely thrilling.

RearGarde: Where do you find all that stuff?

Ray: You got to look in the hillbilly bins. I guess the best ones right now are Eduardo's Rebop and Cheap Thrills. Rock n'roll isn't twenty-five years old like most people think. It's more like forty or fifty years old. When you do it's amazing what you'll come up with. There's some wild characters out there... like Texas hillbilly bands trying to play the loudest and fastest back in '52. They're all cranking up electric guitars to go along with their fiddles and pedal steels. The more you look, the more you realize that today we're just scratching the surface.

RearGarde: How would you describe the Goners' sound?

Ray: It's an approach, an attempt to get back to the simplicity and certain primitive sensuality that comes with using acoustic instruments. It's delivering punch but not through high volume. It's necessarily a spirited thing.

RearGarde: What's special about Ray Condo compared with all those other rockabilly revivalists like Robert Gordon and The Shakin' Pyramids.

Ray: Just a matter of taste. I don't know. I'm older than all those guys. Maybe I've got a few years to help out. I haven't turned into a yuppie yet so I don't think there's any chance of it.

RearGarde: What about your stage presence? You seem deadly serious but on the other hand you're also completely wild out

there.

Ray: I'm the original angry young man. I was angry from the day I was born. I'm still extremely pissed off but at the same time I try to keep some humour. I have to admit I'm guilty... we have one nuclear dread song on the album. But I can't really go that way for too long. I try to get a laugh into it — make it dumb, and trivial... because everybody starts to expect something really heavy if you start making these kinds of stands all the time.

RearGarde: What about the way you guys dress — the bolo ties, your white suit — is there humour behind that?

Ray: We try to glamourize it a bit in a fun kind of way. But we also want a little respect for what we do. Sometimes people hear us and they really enjoy themselves. We get good feedback and then they go home after a few pints... and we get the feeling that they're saying,

Night Of The Living Condo

"They're good but they're just a party band." They feel good but so what. People seem to take "feeling good" for granted a little. Not that we're always super fun. I get my snarling nights too.

RearGarde: You seem to tread a fine line between parody and homage — homage to the greats of rock n' roll, people like Elvis and Hank Williams Sr.

Ray: There's a lot of respect for that. I certainly respect all of it. I guess the parody is just parodying myself. I don't get caught up into being a rock n'roll stud cause I can out-sing any son of a bitch in this town anyway, maybe in this country. I'm afraid of success. Why do you think I'm sitting here. I'm old enough to be everybody's Dad.

RearGarde: Do you see yourself as bringing a certain type of music to a generation that would otherwise not be exposed to it?

Ray: Like Music 101?... That's getting too academic. I feel our band is like a salvage company. It's funny. We're getting all these great mixes of reggae and Third World and African... people are all getting hip to these different sources. But North Americans, what they know the least about is themselves. They don't know anything about their own background. I mean, it's great to know about Sunny Adé and Burning Spear. But not to know about your own culture at the same time — it's like: "Hey White boy, there's something missing with you."

I guess we're just trying to simplify it and make it clear again... make it fun, re-inherit it. That's why some sucker will pay \$45 to see Michael Jackson. They don't know any better. They ain't got no history.

RearGarde: What about the other band members... their background?

Ray: I bumped into Clythe Jackson and as soon as I heard he played the acoustic bass, my ears pricked up. Basically, we're all ex-art students. One of those typical art-school bands. We might sound like hillbillies but we're really pop artists. The fiddle player is into animation. Our drummer teaches film and video at Concordia and Eric our guitar player works as an editor for a TV and video company.

RearGarde: What do you do during the day?

Ray: Well, that would be telling. I eat a lot of toast and tea and scheme evil deeds.

RearGarde: What are your plans for the near future?

Ray: I'm kind of itchin' to get back to B.C. We have plans to go out there late July and August. After that, who knows? We're talking to some people on the Yankee side now. There's a woman in Philadelphia who thinks we're the cat's ass. We sent our tape to a radio station in Virginia. This guy happens to be a personal friend of Conway Twitty. I think they're all scheming. They smell money or something.

RearGarde: I'm going to lay the vegetable question on you.

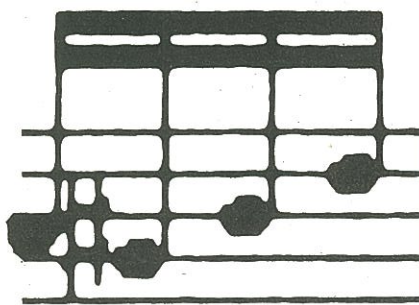
Ray: Is that like, "What's your favourite colour" or something?

RearGarde: No, this is deeper. It goes: If you could be any vegetable which one would it be and why?

Ray: An asparagus tip. I want to get picked... no sense rotting in the bin.

Interview by Dave Sherman





by Rina Gribovsky

Sunday, June 1

Tatou: Two nice aspects about the place; admission's always free and the Mexican food is rather tasty. Tonight's the *Stephen Barry Band*, regulars every Sunday.

Cafe Campus: Benefit concert to raise money for AMAAC (that's L'Association des Musiciens, Acteurs, Actrices, et Compositeurs), three bands, featuring *Matchum*, *Sadhou*, and *Line-Up*. Sounds kind of interesting. Admission's \$10... remember, it's a benefit (as in for a good cause!)

Centre-Ville: *Wild Touch*, described as "alternative rock". \$3.

Super Club 80: The *System Band*, a Haitian group from New York with D.J. Laumax. \$10.

Monday, June 2

Les Foufounes Electriques (97 Ste. Catherine St. E.): the All Female Cave Stomp kicks off with *Das Furlines* from... no, not Deutschland, but New York. Supposedly a female version of the Power Station. \$4.

Rising Sun: Yes! It's true! After all the talk and rumours, England's hardcore veterans, *GBH*, are finally coming to Montreal. Letters stand for *Grievous Bodily Harm*, to the uninitiated. Opening are *Agnostic Front*, also Hardcore (of course, from New York. Tix \$8.50 in advance, \$11 at the door.

Tuesday, June 3

Tatou: *Rick Weston*. Rock and blues harmonica player. Every Tuesday.

Spectrum: They call him Mellow Yellow... that's right, *Donovan* cometh. Although probably more familiar to parents these days, he seems to fit right in with all the 60's revival going on. Tickets \$15.50 at Spectrum and Ticketron. Show starts at 8:30. Bring your banana skins.

Station 10: Regular event every Tuesday, recording time at CRSC studios. Come support your local bands... yeah, I'm talking to you! Featuring the *Zebras* and *Wazes*. Your guess is as good as mine!

Milieu: Montreal's very own claim to absolute weirdness, *Monty Cantsin*. Live rats, flaming irons and a fish worn by Mr. Cantsin on his head guarantee a jolly good time. And if you're really lucky, you'll get to see a nurse come on stage and draw some of Monty's blood... come on, would I lie to you about a thing like that? Call 277-5789 for tickets and reservations. Also on Wednesday.

Wednesday, June 4

Tatou: More blues/rock with the *Jimmy James Band*

Station 10: The *Zebras*. One of the Battle of the Bands participants.

Milieu: See Tues., June 3.

Thursday, June 5

Tatou: *Rhythm Method*... now where have I heard that before? Sort of popdancerock. Also Friday and Saturday.

Les Foufounes Electriques: Montreal hard-core band *Fair Warning* with a new speedcore (...?) group, *Dead Brain Cells*. (Probably a good description of someone's brain cells after exposure to the band, or else the bandmembers' present condition, who knows?)

Rising Sun: *Thirteen 13*... Does anyone know what they are?

Station 10: *Wazes*. Another Battle of the Bands participant.

Club Soda (5240 Park Ave.): Expose yourself to a little alternative, ethnic culture: African music with *Tournée Lorraine Klaasen*. Tickets \$12.50.

Friday, June 6

Tatou: See Thurs., June 5.

Les Foufounes Electriques: *Concept Variable* from Montreal. Described as French/alternative/pop/dance/new wave. They'll be recording a live LP at the show, so yell loud, and maybe your scream will be immortalized on vinyl. Then you can buy the album and listen to yourself. Admission's \$2. Show starts at 11.

Rising Sun: Slam-fest with 3 hardcore bands. All the way from Wisconsin comes... *Killdozer* (where do they get these names, anyway?) Montreal's *Fatal Illness*

Cafe Campus: 3315 Queen Mary. 735-1259
Centre-Ville: 280 Ste. Catherine St. E.
Les Foufounes Electrique: 97 Ste. Catherine St. E. 845-5484
Le Steppe: 5175 Park Ave. 270-7641
Le Tonic: 1112 Ste. Catherine St. W. 875-4514
Milieu: 5380 St-Laurent St. 277-5789
Paladium: 1850 Berri St. Metro Berri. 284-0009
Pipeline: 1400 Montcalm, corner Ste. Catherine 525-4618
Rising Sun: 286 Ste. Catherine St. W. 861-0657
Spectrum: 318 Ste. Catherine St. W. 861-5851
Station 10: 2071 Ste. Catherine St. W. 934-0484
Tatou: 3519 St-Laurent St. 845-4337

and *Capital Alienation* open. If you're tired of tepid, self-indulgent music then this will be a welcome change. \$4.

Station 10: Yeah, man, two natty reggae bands. *Dub Trio* (DUB U 5's roots), and *Help Wanted*, whom you saw and loved opening for *Burning Spear* in May. \$3. Also on Saturday.

Club Soda: More African Music, this time with *Sonny Okosun* and *Ozzidi*, from Nigeria. Two shows, at 8:30 and again at 11:30. \$13.50 for each show. A repeat performance is on Saturday.

Maurice Richard Arena (Viau Metro): If you listen to CKGM, get all your records at Discus and buy your clothes at Le Château, this one's for you: *Kool and the Gang* for a mere \$19.50.

Le Tonic: *Chapter 24*. A VOT band, playing VOT music. Free.

Saturday, June 7

Tatou: See Thurs., June 5.

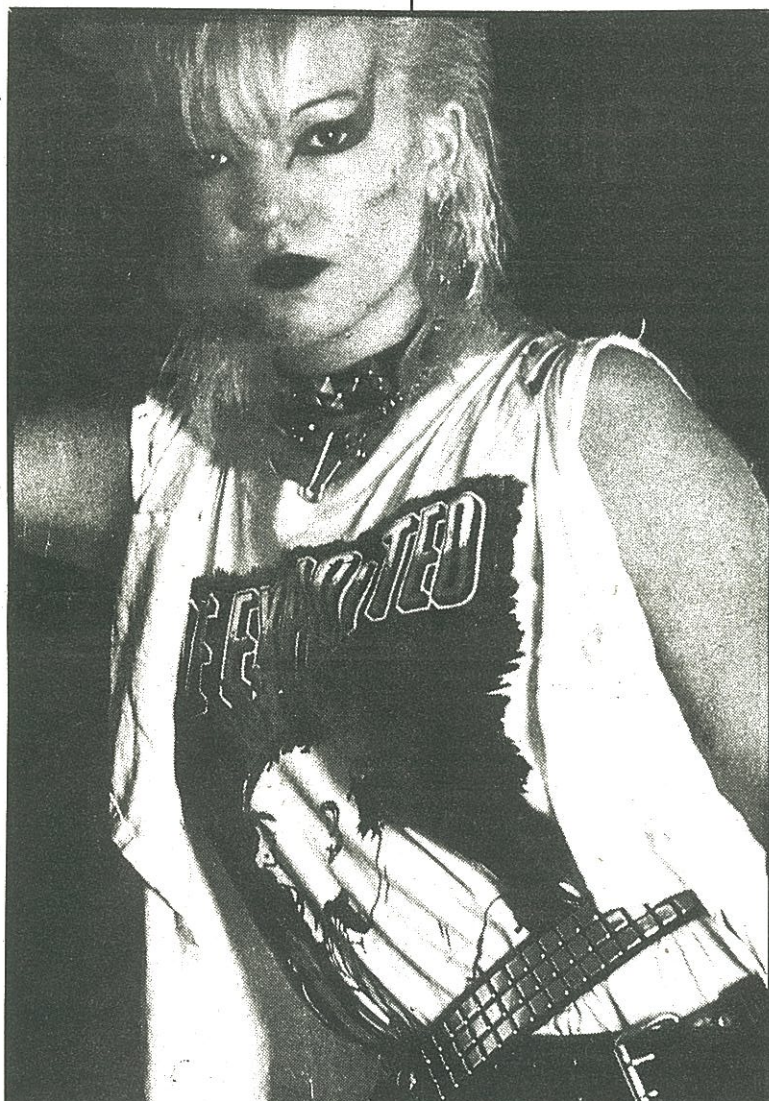
that New York's *Maneaters* (sounding kind of like the *Ramones* after a sex change) might open. Admission's \$6 if the *Maneaters* play, \$5 if *Têtes Noires* perform alone.

Cafe Campus: For only \$2, *Seven Sisters* (OK, there's just six of them and only one's a girl, but who's picky? One of Montreal's better pop/funk bands, and you can dance to them); and *Ajo and the Hungry Boys*, more on the soul side. Shebang starts around 10.

Club Soda: *Ressurrection* (of what?). Your standard Rock Francais. \$4.50.

Centre-Ville: It's the kings of sludgeabilly, the grand daddies of Montreal's music scene, the wild and crazy duo and you've heard so much about. Yes, I'm talking about none other than *Deja Voodoo*, the guys who are too cool to live, too smart to die. They start making music at 9:30; admission's \$3.

Monday, June 9



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Les Foufounes Electriques: The All Femal Cave Stomp continues with *Vertical Pillows*, sounding something like *Patti Smith* backed by the *Pandoras* with a lot of *The Chocolate Watchband* thrown in for good measure... you get the picture. \$4.

Rising Sun: *Killdozer* strikes again, this time with *Johnny Neon Beef* from Montreal (is it me, or do the names keep getting wierder?). \$3.

Station 10: See Fri., June 6.

Club Soda: See Fri., June 6.

Le Tonic: *Three O'Clock Train*. See Station 10, Fri., June 20.

Sunday, June 8

Tatou: *Stephen Barry Band*.

Les Foufounes Electriques: All Female Cave Stomp wraps up with *Têtes Noires* from Minnesota. *Byrds* influenced folk-rock. Rumour has it

Rising Sun: Blue Monday Jam Session with *Rick Weston*, the one and



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h — who else?

Slickee Boys, from Washington, D.C. The ultimate in garage music, complete with voodoo masks and tons of stage decorum. Fun stuff, in keeping with the spirit of Friday the 13th. \$6

Rising Sun: Really big show!! All the way from Chicago come **Buddy Guy** and **Junoir Wells**. A must-see for all blues fans. Tickets a rather painful \$12.

Station 10: *The Darned*. Cow-punk. Sounds something like Loretta Lynn on speed.

Forum: *Julian Lennon*. Judging from the fact that Montreal was the only

Paladium: This is what you want, this is what you get... *PIL*, or *Public Image Limited*. Reaction to this band ranges from devoted love to out-and-out hatred. In any case, with these guys (especially Johnny), it's always better to expect the unexpected. Tickets are \$17.50 at Paladium and Ticketron.

Sunday, June 15

Tatou: *Stephen Barry Band*.

Les Foufounes Electriques: *Rhythm Cores*, from Detroit. U-2 sound-alikes, and they really do sound more British than American, thank

pect lotsa real raunchy rock...

Club Soda: Just what in the world is "court tango"? Find out with *Le Vice de Nuit d'Été*, if you can foot the bill. \$12.

Le Steppe: *Lazy Current*. 'Post alternative'. Whatever that means. Also on Friday and Saturday.

Place des Arts (Salle Wilfred Pelletier): You heard their music in *Risky Business*, now see them live: *Tangerine Dream*. Plenty of haunting, almost eerie synthesized stuff. Tickets range from \$15.50 to \$19.50, and are on sale at PDA box office and thru Ticketron.

Friday, June 20

Tatou: See Thurs., June 16.

Les Foufounes Electriques: *Beach Masters* from Boston. Surf-beach music galore, à la *Ventures*. You can bet on their playing the Batman theme. \$4.

Station 10: *3 O'Clock Train*. More cowpunk, although not leaning so heavily on the country side. Check out their new album if you get the chance; it's supposed to be one of Montreal's better offerings in the past while. A second show is on Saturday.

Club Soda: Montreal Mirror's first anniversary party. Lots of fun, films, and frenzy. \$4.50.

Le Steppe: See Thurs., June 19.

Saturday, June 21

Tatou: See Thursday, June 19.

Les Foufounes Electriques: Surf Week continues with *Shadowy Men on a Shadowy Planet*. Music is both original and instrumental... hmmm sounds different... \$4.

Station 10: See Fri., June 20.

Le Steppe: See Thurs., June 19.

Sunday, June 22

Tatou: *Stephen Barry Band*.

Les Foufounes Electriques: From New York, the *Raunch Hands*. (They were *Siouxie's* opening act last month). \$6. I don't really know what they have to do with surf music, but they do happen to fall within Surf Week, so why not?

Monday, June 23

Rising Sun: Blue Monday Jam Session, band TBA.

Pipeline: She cancelled on us once, but now she's back: *Anne Clark*, the lady who needs no introduction. A second show is on Tuesday. Ticket info TBA.

Tuesday, June 24

Tatou: *Rick Weston*.

Station 10: *Battle of the Bands*.

Pipeline: See Mon., June 23.

Wednesday, June 25

Tatou: Jam Night with *Jimmy James*.

Les Foufounes Electriques: *Green on Red*, from Arizona. They started off as a garage band a while back, but are presently leaning more towards country rock-cow punk, if you will. \$8.

Cafe Campus: Guess who? *Green on Red*! Hmm, something weird's going on here. I suppose there was some confusion with the booking. Anyway, stay tuned. They'll definitely be playing at one of these two clubs. *Three O'Clock Train* is supposed to open (see Station 10, Fri., June 20). \$7.

Station 10: *Pete Pneumonia* and *Chronic Disease*. With some luck, their music, described as alternative rock, will prove catching... uh, I mean catchy. Also on Thursday.

Thursday, June 26

Tatou: *Ministry of Truth* are back. Easy-going light rock with funk overtones. Also Friday and Saturday.



PHOTO: MARIA TRIANT

day and Sunday. \$10.

Station 10: All dressed up? Nowhere to go? Well visit the *Relatives* and bring your friends, no matter what they look like! One of Montreal's finest bands, the *Swinging Relatives*, play their energetic, ska-influenced music today and Saturday. Opening band TBA, admission's \$3.

Forum: *The Moody Blues*. Seems like they've been around since who-knows-when. Also, one thing lead to another, and the opening band ended up being *The Fixx*. Tickets \$15.50-\$18.50, on sale at the Forum box office and Ticketron.

Le Steppe: See Thurs., June 26.

Super Club 80: *Ska Sha*, another Haitian band from New York with D.J. Laumax. \$12.

Three O'Clock Train

Les Foufounes Electriques: *Psyche* (just like the record label!) from Toronto. 'Foufounes Electriques-type music'... you get the picture. \$3.

Rising Sun: *Merrick Trout* Pact. 60's influenced acid psychedelia (the name is, anyway). For only \$3, you too can have the wierdest most mind-blowing experience of your entire life.

Station 10: See Wed., June 25.

Le Steppe: *Landed Immigrant*. Original alternative. *LI* was one of the opening bands for the *Forgotten Rebels* Bash in Dec. Also Friday and Saturday.

La Ronde: *The Beach Boys*. What can I say? Fun, fun, fun! (Don't let the fact that Ronnie Ray-gun thinks they're cool stop you!) 9 p.m. Tickets \$15 for reserved, \$8 general at Ticketron.

Friday, June 27

Tatou: See Thurs., June 26.

Les Foufounes Electriques: In keeping with the spirit of the Montreal Jazz Festival, *Foufounes* will be featuring live impro-jazz every night up until (and including) Mon., June 30. Two bands every night, local and otherwise.

Rising Sun: More jazz (everyone's getting in on the act) with the *Archie Shepp Quartet*. Also on Satur-

Saturday, June 28

Tatou: See Thurs., June 26.

Les Foufounes Electriques: Live impro jazz. See Fri., June 27.

Rising Sun: See Fri., June 27.

Station 10: See Fri., June 27.

Le Steppe: See Thurs., June 26.

Sunday, June 29

Tatou: *Stephen Barry Band*.

Les Foufounes Electriques: See Fri., June 27.

Rising Sun: See Fri., June 27.

Monday, June 30

Les Foufounes Electriques: See Fri., June 27.

Cafe Campus: *Grupo Moncada* from Cuba. South American/Latin party music. Olé! And for only \$3.

La Ronde: *The Everly Brothers*. Relive the experience you were probably too young to live through the first time. 9 p.m. Tickets \$15 reserved, \$8 general at Ticketron.

Super Club 80: See June 27. \$10.

If you know of an upcoming event (esp. live bands) that you'd like to see listed in *What's Up*, drop us a line at

What's Up
c/o RearGarde
CRSG Radio Sir George
1455 De Maisonneuve, Suite 647
Montreal H3G 1M8

WHAT'S UP

city on her tour where *Yoko Ono* sold out this May, we seem to have an over-abundance of John Lennon worshippers. If so, Julian should have no trouble selling tickets for his concert a month later, despite

God. \$4.

Cafe Campus: *Black Label Jazz* from France. No, I don't think they have anything to do with the beer of the same name, although there will be plenty around — *Black Label* and otherwise. Mellow out and enjoy yourself... admission's only \$3.

Centre-Ville: *Bundock*, the *Box's* opening act for the past while. Now, for only \$3, you can see them headline. (I wonder if the name actually means anything?...)

Monday, June 16

Rising Sun: Blue Monday Jam Session with *Rick Weston*.

Tuesday, June 17

Tatou: *Rick Weston*.

Les Foufounes Electriques: The Official Surf Week starts today with *Lords of the New Surf*... groan... anyway, they play mostly TV theme songs, so if you were oneto buy the recent album *Television's Greatest Hits* this is right up your alley. Calssifies strictly as fun summer silliness. \$4.

Station 10: *Battle of the Bands*.

Verdun Auditorium: *Depeche Mode*. Techno-syntho insipidness, and they want you to pay \$18.50. Someone's making a lot of money. (Tix at VA box office and Ticketron). Spectacle commence 8 h.

Wednesday, June 18

Tatou: Jam Night with *Jimmy James*.

Centre-Ville: Rock Francophone with *Louis Hebert*. Ever heard of him? Me neither. At 9:30, for \$3.

Station 10: *Central*. Pop rock. (no, not the stuff loosely labelled as candy that explodes in your mouth and stomach!). A new Montreal ensemble.

Thursday, June 19

Tatou: *James McDonald Group*. Described as "rock-with-soul-influences-that-you-can-dance-to." Also Friday and Saturday.

Les Foufounes Electriques: They played at last fall's first Cave Stomp, and now they're coming back with a vengeance: the *Lyres*, Boston's seasoned 60's garage punksters. Opening are NYC's *A-Bones* (whose Miriam Lena used to play with the *Cramps* once upon a time.) The whole hoopla starts around 10; admission is \$6. Surf Week continues...

Rising Sun: *Central*. See Station 10, Wed., June 4.

Station 10: *Diatribes*. Members used to play with the *Syndicate*, so ex-

the price (\$18.50 and \$15.50 at Ticketron and the Forum box office). Something called *Glass Tiger* opens.

Saturday, June 14

Tatou: See Thurs., June 12.

Les Foufounes Electriques: *Lost City Matinee* starting at 3 pm, all ages, no booze. Three bands as always: *SCUM*, Montreal's hardcore veterans; *39 Steps*, who play the "punk band" in the movie *Hannah and her Sisters*; and a third band, TBA. \$4 gets you in. At night, it's the *Gruesomes*. 60's garage fuzz. Not for the faint of heart nor weak of stomach. \$3.

Rising Sun: 60's party... watch out for the *Mod Squad*... check your scooter at the door. \$2.

Station 10: *Chapter 22*. See *Le Tonic*, Fri., June 6.

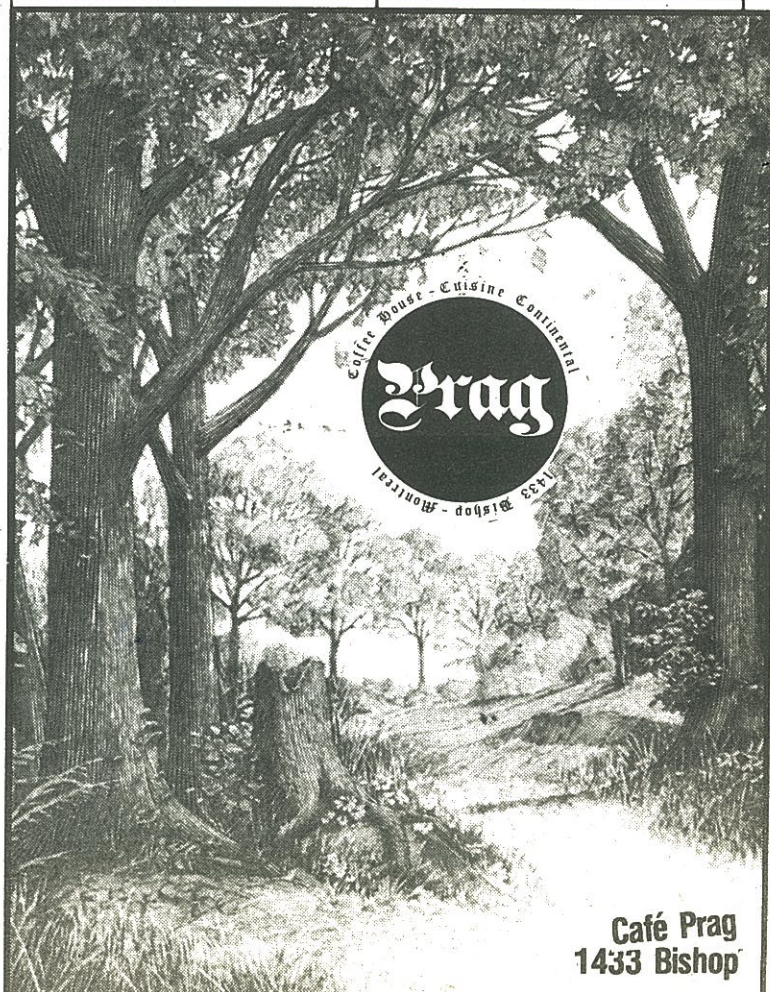
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Café Prag
1433 Bishop

Wolfgang Bottenberg was born in Frankfurt/Main, Germany in 1930. His early training was self-directed. After he emigrated to Canada in 1958 he pursued formal musical studies, first in Edmonton, Alberta with Robert Strangeland, then in Cincinnati, Ohio with Scott Huston. There in 1970, he received a doctorate in musical composition. He was a member of the Faculty of the School of Music of Acadia University in Wolfville, N.S. until 1973, when he joined the faculty of the Music Department of Concordia University in Montreal. His works have been heard in many performances in North America and in Europe, and have

this. **RearGarde:** How long ago was this? **Bottenberg:** Oh, I started this in the mid-60's and did it for a couple of years at Acadia University. Nowadays these kinds of performances are rather sporadic in Montreal. **RearGarde:** Can you tell us a little bit about your interests in building replicas of musical instruments? **Bottenberg:** Well, when I was in Germany I was a carpenter and when I came into contact with Harold Westover who builds instruments in New Hampshire, he taught me how to build Viola de Gambas. Out of this came the

RearGarde: One of your compositions entitled Octet, seems to be one of the least dissonant of all the pieces you have written, can you comment on this? **Bottenberg:** Yes that's quite true, but there you have a problem for the contemporary composer; if a composer writes in a style that is accessible, in a way he is doing something that he shouldn't do, that is writing in a style of the past, and to write contemporary music that is accessible is actually quite difficult. I personally consider this as one of the main challenges of my life as a composer to do this kind of work, in Octet I feel that I have gone to as much an extreme

dreds of pages, what is performed in a few seconds takes me a full week to score. **RearGarde:** Have you had any of your orchestral pieces performed? **Bottenberg:** Yes, one of my pieces was performed by a German orchestra that toured Canada, another, Fantasias Arenas was performed by the Atlantic symphony a couple of years ago. However, at the present time all my energy goes into completing the opera, which leaves me with no time for organizing concerts. **RearGarde:** Can you tell us something about Overture for Broken Consort? **Bottenberg:** Well the piece is very

Classical Notes

received critical acclaim for their evidence of solid craft and for their sustained lyricism.

RearGarde: Dr. Bottenberg, where do your main musical interests lie? **Bottenberg:** I have been very interested in Medieval and Renaissance music. **RearGarde:** You directed performance ensembles for early music in Nova Scotia which were oriented towards Medieval music, how did this work out for you? **Bottenberg:** Well, at the time these kinds of performances were quite a novelty, and I think I was one of the first people in Canada to do

ability to build them and play them, I later published a step by step guide or manual on how to build them as well. I found it wonderful to be in total control of every aspect of the instrument. You make the instrument, you learn how to play the instrument, you are able to write the music and then perform it. **RearGarde:** You become very comfortable and familiar with the instrument no doubt. Which instrument is it that you are most proficient at? **Bottenberg:** I would probably say the piano, which is a very handy instrument for composing.

as one possibly can in copying a style of the past, but if you are an artist you essentially have to express something new and do it in a convincing language. **RearGarde:** Have you ever composed for a full-scale orchestra? **Bottenberg:** Oh yes, I have quite a bit of orchestral music. **RearGarde:** It must be quite demanding in terms of scoring. **Bottenberg:** Oh it is very time consuming to score, at the present time I am working on an opera and the piano part is finished, and right now I am working on the orchestration which is a huge job comprising hundreds and hun-

oriented towards the past, this piece is a French overture at the beginning which is essentially modeled on the forms which the French developed but which Bach brought to the highest development. But the term "Broken Consort" comes from 17th century England and this was the standard ensemble at that time. I call it Broken Consort because I used plucked instruments, wind instruments, and strings in this piece, and also because it harkens back to music of the past.

Interview conducted by Robert Rodriguez

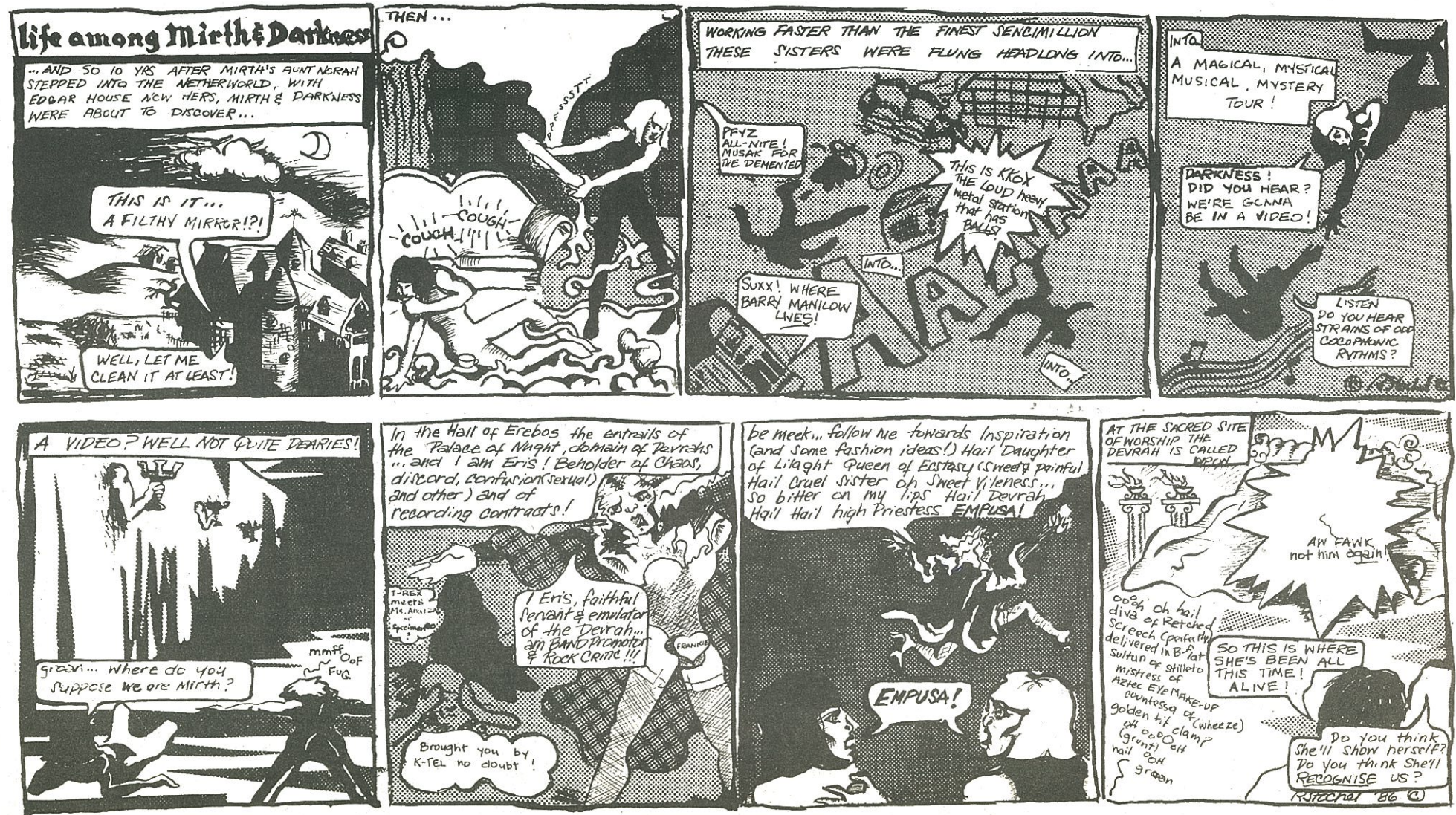


PHOTO: JULIA L. OLIVIER

May fourth, Les Foufounes Electriques, Fleshtones guitarist Keith Streng is lolling about the bar in the company of his bandmates and a few curious young women. Armed with an enormous, portable tape recorder slung over my shoulder, I'm conscious of looking like an utter fool.

I approach Keith and ask him if he'd consent to an interview following the show. "Sure, no problem," he says. "Come upstairs later and we'll talk." This looks smooth. Now if only I can ditch the damn tape recorder somewhere...

The band comes onstage at 11:30. Bodies everywhere, the scene is wild beyond wild, crazy beyond crazy. Vocalist Peter Maremba wears a black turtleneck and a silver medallion. He parades around the dance floor with a battered garbage-can drum perched atop his shoulders. The crowd surges around him, swallowing him up. Anonymous hands reach up out of the throng and whack at the can. There are no barriers. For a moment, stage and audience are one.

Inscribed on Bill Milhizer's drum kit are the words, "The Fleshtones versus Reality". Drenched in sweat, Bill stands up while thrashing his kit. Up front, Gord Spaeth wails on sax.

It's impossible to describe what Keith Streng is wearing, there's too many colors. His face looks strange, like a contorted white mask. He plays an outrageously clear guitar, resplendent with psychedelic multi-hued inlays. The sound is incredibly loud, a searing wall of fuzz.

The Fleshtones are serious about being wild: seamless transitions between songs, tight musicianship and harmonies, and plenty of energy. Songs like *We're All High On Drugs*, *The Dreg*, *Stop Fooling Around* and covers like the Stones' *Get Off My Cloud*, Bobby Marshand's *Get Down With It* and *Treat Her Like a Lady* (who wrote that one?) whip the crowd into a frenzy that simply refuses to let up.

Actually, the titles don't really matter. Everything was loud and fast - true rock n'roll classics filtered through The Fleshtones' own brand of garage madness. The Fleshtones cook. They steam. They shred the place.

After an extended encore the crowd is still pressing towards the stage, yelling for more. In back, people stand up and pound the overhead ventilation ducts. The DJ starts to play music so I make my way upstairs in search of Keith.

I find myself in a small room painted completely black. The walls are covered with graffiti and unintelligible scrawls. Groupies lie sprawled on the floor. They're all stoned pretty bad. They just sit there like furniture, not saying anything.

I spot Keith. He is sitting down on the only available chair in the place, nuzzling the cleavage of some wild sixties - garbed chick. His pupils are the size of saucers. The music from downstairs pounds through the floorboards.

"Um, er... I'm Dave from CRSG.



Do you want to talk now?"

"No."

"What about later?"

"Scrmf, nxf,.... psrg."

This is not good. I decide to head over to bassist Jan Marek Pakulski. He is leaning against the wall and appears to be straight, though one can never be too sure. Luckily, Jan agrees to an interview.

I fumble with the mikes and the black behemoth of a tape recorder. It's not easy to find a place to put it down, every available surface is strewn with beer bottles and half empty glasses. Finally, I'm ready to roll. I

press 'record'. Nothing happens. The switch flops up and down - useless. The piece of shit won't work.

Out comes paper and pen. Time to wing it. It occurs to me that the madness of the show has followed me backstage. The concert ended a half hour ago. I am starting to appreciate the significance of the little slogan on Bill's drumkit...

I find out that Jan is from Maine. He says he was normal until he met the likes of Keith in New York back in '76 and formed the band. I ask him how things were when the band first started out...

Fleshtones Versus Reality

Jan: When we first started playing together we were too bad to play covers so we played originals.

RearGarde: What did you listen to back then... Who do you draw from?

Jan: Sleepy John Estes, Bobby Marshand... AM radio used to play all that stuff back in the sixties. I would listen to it while hanging out, driving in the car in the summertime. We're indebted to cheap, homemade music of the fifties and sixties. The Fleshtones play for the pure love of strange, primal music.

RearGarde: What about the garbage can drum?

Jan: It's a statement. We intentionally go against the grain of technologically perfect sound.

RearGarde: Can you describe the Fleshtones' sound?

Jan: We use crappy amps scrounged from used musical instrument stores in New York. They're held together with bailing wire and tape. They look so great they just have to sound good.

RearGarde: What about the name?

Jan: It's both a parody of 50's band names with "tone" in them and a dig at those old Crayola crayons you used to get at school. Remember there was one horrible salmon pink one... that was the one the teacher said was a fleshtone. Give that to some little Black kid and try to tell him that's what people are supposed to look like.

RearGarde: What about your other ambitions... Did you ever want to be anything else?

Jan: Spy, secret agent. My parents wanted me to go to architecture school.

RearGarde: What's special about the Fleshtones?

Jan: The fact that we've played together for so long results in an almost psychic interaction between band members. There is a willingness to leap into the air, to

make it a real show. We don't treat a concert like a record.

RearGarde: What made you decide to include a sax in the band?

Jan: The sax is one of the most visceral instruments. The sax and the drums are both visceral, really. Gord... he blows his guts out there. One time last year in Paris he was really mad and trashed a sax. This was not for show like The Who breaking their guitars or anything. He was mad, I mean furious and he trashed it on stage.

RearGarde: Who's hot in New York City now?

Jan: The Vipers, The Antoinettes. Jody Kurilla - she's the best DJ in New York and she works at the Area Club on Tuesdays. (Jan introduces me to Jody Kurilla who is standing by his side. I don't believe that it is possible for a human being to wear more bracelets and still be able to move.)

RearGarde: Do you ever think of emerging from the underground?

Jan: The underground is a very comfortable place to be. If we ever were to break out it would have to be on our own terms.

RearGarde: Do you plan to release a new album soon?

Jan: We have lots of material but right now we're looking for a new record label since we split with IRS. We're looking for a good one. Maybe we'll form our own.

RearGarde: What do you think of Montreal women?

Jan: Cute, sick, vital... against the grain.

RearGarde: I'm going to lay the "vegetable question" on you.

Jan: The vegetable question?

RearGarde: It goes like this: If you could be any vegetable, which one would it be and why?

Jan: A garlic. (a garlic?)

Interview conducted by Dave Sherman.

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STUDENT SPECIAL





Nihilist Spasm Band
1X-X=X
United Dairies

The usual method of writing reviews is to compare aspects of the artist's music to others working in the same field. Fortunately, this presents a problem in discussing the Nihilist Spasm Band as they sound like nobody else... well maybe a cross between a free music group and a cuisinart. This probably explains why in the band's twenty year history, their release can be counted on the fingers of one hand.

All this makes their latest release on the British United Dairies label all the more welcome.

Using a variety of self-built instruments including electric kazoo, heavily modified guitars and pick-up's (one built from the seal of a refrigerator door) they manage to produce a cacaphony only seven people could but with a tightness that playing together for two decades ensures.

Greg Curnoe's and Murray Favro's drumming hold everything together and propels it forward, most notably on *Stop and Think Shit Heads*. The band is very rhythmic.

Bill Exley's words of wisdom "Ain't it neat, ain't it grand that we all got one left hand (*Sinister*) and general absurdity prevents the listener from taking it all too seriously. 1X-X=X is an album that will bend your ears while entertaining. There are no bad tracks.

A. Clark

Chris Houston
Hate Filled Man
Zulu

What can you say about an album that comes packaged complete with a piece of real astroturf? This, the first album from ex-Forgotten Rebels bassist Chris Houston is a collection of songs from music's newest hate filled man.

Houston with his back-up musicians, which consist of a drummer, bassist, pianist and trumpet player, none of whom are credited on the album (but you do find astroturf), touch on subjects all the way from heroin to Elvis Presley to life in the United States.

Side one, which captures more of what Houston is like in concert, opens with a brand new version of *Surfin' on Heroin*, the song that has appeared on *Forgotten Rebels'*

second album and *It Came From Canada vol. 1*. This version features a bass, trumpet and piano thrown in with his manic guitar playing. The rest of the side is mainly Houston playing guitar with the back-up musicians thrown in for background.

It's mainly the lyrics that catch your attention on this side. They tell about life as a hate-filled man and how the baby Jesus looked just like Elvis. One of the best songs on the album is something called *N.R.A. KKK Marvin Gaye the American Way* which tells all about Chris Houston's visits south of the border.

Side two is the more musical of the two sides and shows leanings towards blues (*Girls are Swell*), rock (*Monkey Eare and Party with the Living Dead*), funk (*Negative Groove*) and a kind of bluesy-jazz (*Fuck Face City*). Unlike side one the lyrics don't stand out as much and the musicianship is given a chance to take over. The stand-out track on this side is *Girls are Swell* where it sounds like he became convinced of this fact halfway through the song.

Chris Houston will never go down as a guitar hero or even a legendary songwriter but he does write great songs that show a tremendous amount of humour in his lyrics and guitar playing. If you get a chance to listen to this, try spinning it backwards and see if he has any messages for you.

Warren Campbell

Hasil Adkins
Out to Haunch
Norton Records

If you think an album including R&B classics such as Berry's *Memphis* and Jerry Lee Lewis' *High School Confidential* is bound to be clean harmless fun — forget it! The fifties have become coloured in time and nostalgia is sometimes a form of regret.

So, put this wax on a turntable and get repeatedly kicked in the teeth while the obscene sound quality rapes your head. Yup, this is the real stuff dad, in fact it's the essence of what early R n'R was before record companies got a hold of it.

This cat Hasil Adkins is from the fifties alright, but what transpires here on this album, in contrast with other records from that era, is that Hasil has a seemingly blatant tendency to get extremely weird

alone in his cabin at night with a tape recorder. And now, in 1986, the tapes have surfaced for your listening pleasure, or whatever floats your boat.

A track like *She Said* is O.K. if your looking for stuff that's raw but not threatening. Then again, a song like *No More Hot Dogs* starts you wondering if Hasil wasn't a little more twisted than he appears to be on the cover. Lyrics about cutting off his girlfriend's head in order to have her abstain from eating hot dogs can be rather unsettling. Then, one may start breathing easier with a crude but interesting rendering of the classic *Rockin' Robin*, and the hilarious *Chicken Walk*, which incidently might have been a very serious project for Hasil.

The last track on each side of the record are very similar in their insanity (*We Got a Date* and *I Need Your Head*). They both sound like they're being played at the wrong speed, except when Hasil laughs and screams like a frustrated pig farmer gone ape-shit on reds and moonshine while debating whether he has enough room on his wall for his latest acquisition of another woman's head.

There is definitely something strangely appealing about the raunch and messy quality that covers what is indeed energy. Little doubt in my mind that this crazy gone cat Hasil somehow knows what it's about.

Robert Barake

The Colours
Vivid Colours
Poe Records

The Colours are a Detroit-based guitar quartet about whom little is known. They sport a neo-psychedelic look and a post-psychedelic sound.

This E.P. sets out on a promising note with some pretty heavy

psych-out fuzz guitar and a delightfully excessive use of reverb. But if the band's obvious talents surface early, then so do its short-comings. A band opting to include vocals as part of their repertoire must expect people to listen to the singer, and that is where these Colours begin to fade.

Lead vocalist Charles has a range so limited that he often sounds off-key and lyrical depth appears to be well beyond his reach. In a song entitled *Sweet Lady Passion*, effective REM-ish guitar and vocal harmonies collide with embarrassingly ham-handed lyrics about prostitution such as "She says she's Mrs. Sex/She's rated Triple X."

You're Poison continues in this vein, combining the worst elements of a Motley Crue Song. In this case the subject matter is S&M and roach motels, with some pretty competent buzz-saw guitar and chaotic piano. What amounts to either over-production or ill-production actually works well here.

I began to worry when I realized another Byrds-influenced melody was actually about female mud-wrestling. The E.P. closes with *The Colours* revealing a "serious" hue, though it naturally suffers the same fate as the rest of the songs. A plea for fair treatment of the recently returned Prodigal Son sounds remarkably similar to the faceless mid-70's art-rock band Wishbone Ash, and that is nowhere to be heading in this day and age.

If this band A) gets a new vocalist and B) gets a new lyricist then things can only look up. Unfortunately, Dan Manion, who is the man responsible for the strong compositions and able guitar work is also the party guilty of some pretty awful posturing lyrics. If this band wished to progress then Ma-

nion must swallow his pride and hand over his quill. Otherwise, the Colours should seriously consider trading in their Beatle boots for perms and a trip to the spandex and studs shoppe.

Scott Powter

Bowser and Blue
Justin Time

Back in 1981, two alcoholic clowns named George Bowser and Ricky Blue, started turning "smut, silliness, and mock-heroics" into a grassroots following. Presently, they are capitalizing on that following with their first album release.

This self-titled album is not nearly as offensive as Maclean & Maclean's stuff, but as cartoonist Aislin's cover artwork implies, Bowser & Blue are into parody — naughty parodies.

These parodies poke fun at other genres of music, like Blues, Reggae, and Folk. Some of Bowser & Blue's songs parody the likes of The Stones, Bob Dylan & Elvis Presley. However, most, is what one might call British toilet humour.

The alternative scene will get a kick out of *I'm in like with a Dyke (named Spike)*. MOR/POP radio might be able to play *Keith Richard's Blood*. And, *Polka Dot Undies* has got to be the most novel Dylan imitation ever.

Young Beatniks would make a great rock video. The lyrics conjure images of the nouveau Beatniks, from clubs like The Biz being dropped into Gorky Park and being told to "conform."

Speaking of clubs, to see Bowser & Blue on stage call Trick or Treat, (416) 444-7977, or Justin Time Records (514) 843-8902. These guys are great live! If your into their lewd ballads and bedroom humour, buy-their-album, eh?

Eugene Evans

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Road Warriors

An Interview With 8th Route Army

15

On the evening of May 21, 1986 preceded by a five hour siege at the border, the Eighth Route Army invaded our fair city. After more than 24 hours of the Army's adventures into the distasteful, this reporter was able to infiltrate their ranks. The following is what remains of my interrogation of the band in what they claimed to be a stolen tour van.

RearGarde: So this is your first time in Canada?

E.R.A.: Alright, first time in Canada.

RearGarde: Right. How many records do you have out so far?

E.R.A.: Three singles and an album. The first one's not a single. It's an E.P. Actually a mini E.P.

RearGarde: Oh wow.

E.R.A.: Sounds like (bites into an apple)... Sounds like that.

RearGarde: Nice. Apple biting teeth.

E.R.A.: Anyway, the first single was

actually an E.P. It was a three song E.P. called *Think For Yourself*. And on the flip side it had *Professional Killers* and the ever popular *Vice Presidente* with secret back-masking message. Yeah, it's got back-masking in it.

RearGarde: Oh yeah?

E.R.A.: Yeah. It's good.

RearGarde: Great. Interesting.

E.R.A.: The second 45 was called *No Leaders* and the flip side was *Daily Beat* and then we released a third 45 off the album *Nihilist Olympics* called *Outside My Window*, with *Wanda* on the flip side. And the album called *Nihilist Olympics* came out in November. We're supposed to do a second record. We're in the process of recording a second record. Got most of the stuff recorded and we hope to have it out by the fall.

RearGarde: O.K. So how are your records distributed around the country? Or around the continent?

E.R.A.: They're distributed all

across the United States and in England a little bit by this one distributor. Well, we might as well name him. This might be helpful to some people. Toxic Shock, Rough Trade, Dutchy's, Important Midnight Records, Kaleidoscope, Rounder, Systematic. Everybody distributes it.

RearGarde: O.K. So I'm forced to ask you this stupid question: If you could be any vegetable, what would you be?

E.R.A.: An apple. No! That's a fruit. Karen Ann Quinlan. What's a rutabaga?

RearGarde: That's a root vegetable, isn't it? That qualifies. So are you really musicians or do you have jobs to support yourselves?

E.R.A.: He delivers pizzas and we're musicians. We watch television most of the day.

RearGarde: What are your favorite television shows?

E.R.A.: We like Green Acres, we like the Andy Griffith show.

RearGarde: Any current shows like *Wheel of Fortune*?

E.R.A.: *Wheel of Fortune*. Sajak there. I'm not allowed to watch that, though. The guys get down on me. The A-Team's really good.

RearGarde: O.K. So why did they hassle you so much at the border?

E.R.A.: We didn't have visas, and they didn't like the way we looked.

RearGarde: So what brings you through all this hassle anyways?

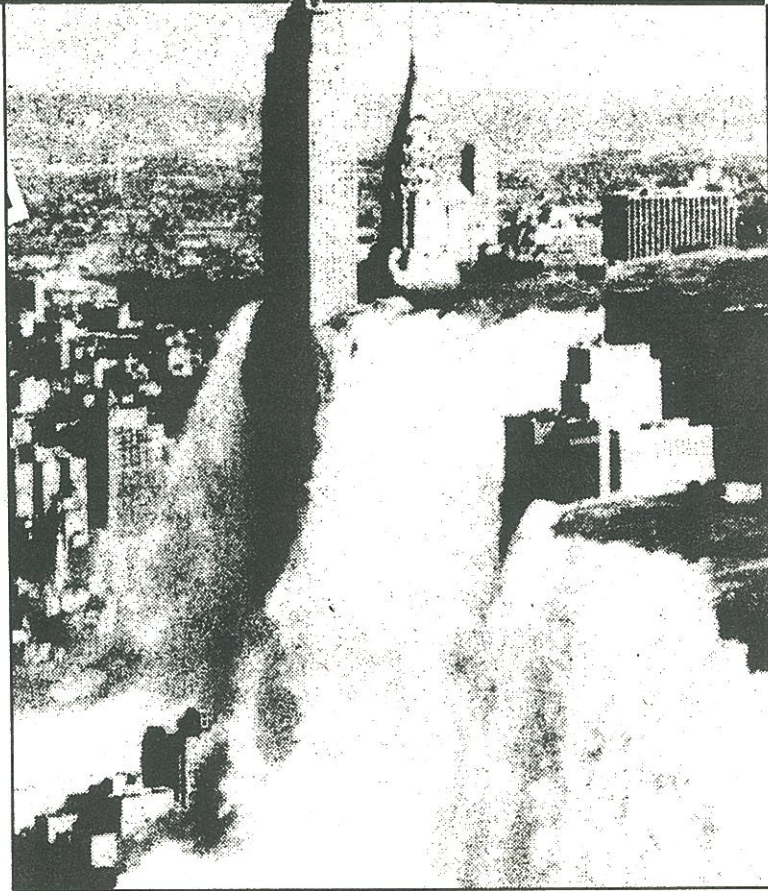
E.R.A.: Who knows? We're just vacationing. We really had tickets to see the Canadiens but we got beat up outside so we didn't get to see it. We scalped 'em and made a fortune. This is a militant place about hockey, isn't it?

RearGarde: Oh, sure is. They won tonight. I'm surprised there weren't crowds pouring into Station 10.

E.R.A.: Even though we didn't play there tonight. Of course if we did, there'd be loads of people anyways.

RearGarde: Wait a minute! I thought you played the Forum tonight with the Canadiens?

E.R.A.: We did the Canadian national anthem, that's right. So now they'll remember us. We were wearing gold lamé suits at the time. We dressed down for this.



RearGarde: So what sites did you see in Montreal?

E.R.A.: Lots of naked women. We don't know the names of the places but lots of naked women.

RearGarde: So are you getting any good response to your record *Nihilist Olympics*?

E.R.A.: Yeah, it did pretty well. We'll be on Carson next week.

RearGarde: So what kind of hobbies do you have?

E.R.A.: I build ships in bottles.

RearGarde: Good. Great.

E.R.A.: And I crochet a little bit too.

RearGarde: Another serious question. Influences. Have you got any?

E.R.A.: Iggy Pop, New York Dolls, The Damned, early Clash, The Dickies, and Lawrence Welk. Lots of Lawrence Welk. Well, who would you say we sound like?

RearGarde: Well, you're almost as good as the Ripcordz. I'd say you guys have a lot of variety, a lot of different styles.

E.R.A.: We do well in a lot of dif-

ferent situations. We can play a hardcore show and go over pretty well and we can play..., spandex-keyboard type shows and do O.K. too.

RearGarde: Have you been doing a lot of that lately?

E.R.A.: Not a lot, as little as possible.

RearGarde: Rumour has it that McGill radio brought you to town, can you please verify this?

E.R.A.: No, the other band brought us out here.

RearGarde: So how long have you been together for?

E.R.A.: Five years.

RearGarde: Amazing!

E.R.A.: We haven't killed one another... yet!

RearGarde: So what kind of van is this we're speaking from?

E.R.A.: This is a '79 Dodge Voyager.

RearGarde: It's Beautiful.

E.R.A.: We've got the hubcaps loaded with coke for the trip back.

Interview conducted by Death Dog

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16 PROGRAMMING

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| 0800 | | | | | | Checkered Bacon & Eggs | |
| 0900 | Morning Show | Morning Show | Morning Show | Morning Show | Morning Show | | |
| 1000 | | | | | | | |
| 1100 | Classical | Blues Spotlight | Classical | Jazz | Classical Notes | | Voyage Vers l'Infini |
| 1200 | Public Affairs | Spiral Reaching | Science Corner | Sports Talk | | | |
| | NEWS | | NEWS | | NEWS | | |
| 1300 | | | | | | | Christian Show |
| 1400 | | | | | Latin American & African | | |
| 1500 | ENTERTAINMENT CALENDER | | | | | | ETHNIC PROGRAMS |
| | | | CUSA Campfire Hour | D'Amour et D'Eau Fraiche | Friday Frolics | La Bête Culturelle | |
| 1600 | | | | | | | Folk Connection |
| 1700 | CRSG Top 30 | | Broad Beat | | | | |
| | | | Sounds | | | | |
| 1800 | NEWS | | NEWS | | NEWS | | |
| | B.B.C. In Concert | | From the Underground | | | Motor City Blues | |
| 1900 | | New Release Show | | | | | |
| 2000 | Shock Theatre | Import Hour | L'Emission la Plus Folle | Cowpunk | Forward Jah Jah Children | Rhythm and Blues Method | Alter. from alternative |
| 2100 | | Poetry Show | Theatre Six | Spin Hour | | | |
| 2200 | Cold-Age Nuclear-War | Jazz Show & Special Jazz Feature | Music for Psychotics and Their Loved Ones | This Is Not A Wine And Cheese Party | Rhythm and Bruises | Les Chants de Maldoror | Joi Thru Oi! |
| 2300 | | | | | | Waveforms | Maximum Rock 'n Roll |
| 2400 | | | | | | | Intro and Outro |

CRSG Alternative

roommate or spy on your cheesy neighbours via our primitive telephone hook-up. Be our guest.

● FRIDAY ●

Classical Notes: Friday, 10:00-11:30
Classical Notes may just be the remedy for your Friday morning blues. Specializing in classical music of the 17th and 18th centuries, the show also spotlights, in cooperation with the Concordia Music dept, classical composers and professors from the local community with interviews, biographies, and of course music taken from recent performances in and around Concordia. So whether you fancy tea with Vivaldi, or coffee with Bach, let your host Robert Rodriguez end your week on a Classical Note.

West Indian, Latin Amer. and African Show: Friday, 14:00-15:00

The aim of this show is to expose listeners to a variety of characteristics of certain types of W.I., L.A. and African music. Not simply characteristic but different styles relative to certain regions and influences. The aim is also not to expand on the known but introduce more listeners to more obscure or unknown sounds.

● SATURDAY ●

Checkered Bacon and Eggs:

Saturday, 8:00-10:00

Unbelievable but true! CRSG now features ska on Saturday mornings. This is the next best thing to having Jerry Dammers over for breakfast. Features lots of Two Tone British Revival stuff like the Specials and the Selecter, plus original Jamaican ska from the sixties, and includes a special focus on ska-nadian (especially Montreal) bands. Grab the weekend Gazette - or make it this month's Reargarde - pour yourself a coffee, and enjoy! Skank Steady!

Rhythm and Blues Method:

Saturday, 19:00-21:00

The rhythm method is not only a cheap and risky way to avoid conceiving offspring, it can also turn out to be life itself. That's what your host Robert tries to put across in two hours as he establishes a critical distance from life by exploring the roots and buds of R&B rotting and flourishing across the CRSG airwaves. Life is establishing a rhythm method, and no doubt life is part of the struggle expressed in Black American blues. Requests, questions and comments are welcomed.

● SUNDAY ●

Maximum Rock'n'Roll: Sunday, 22:00-23:00

Some people call it noise. Other people call it noise. But we call it hardcore. Fresh from California, Maximum Rock'n'Roll documents the form or music that is helping the skate board capital of the world slide into the Pacific.

● MONDAY ●

Shock Theatre: Monday, 19:00-21:00

Don't adjust your radio! You're not listening to static but to Boots Hokey between sentences. Join your deadpan host every Monday for sciencefiction/horror audio excerpts from T.V., film and beyond. Have a hard time listening to the latest industrial noise garbled with psychobilly and trash. Shock Theatre goes where no man has gone before... and stays there.

Cold-Age, Nuclear War Show:

Monday, 21:00-24:00

Dance in a trance to the nuclear romance. Music against war. I play hardcore, fast rock, garage, psyche, and reggae, so it isn't all doom and gloom. Some of it may freak you out or be offensive, but it gets a reaction. I hope it makes you think. Send in your anti war politics propaganda and I'll read it on the air. Party till your dyin' day.

● TUESDAY ●

Nighttime Jazz:

Tuesday, 21:00-24:00

If it's at night and it sounds like

jazz, it must be CRSG's Tuesday night jazz show. Encompassing features, experimental and more traditional forms of jazz. The music on Tuesday nights should keep jazz enthusiasts happy for the entire week.

● WEDNESDAY ●

Broadbeat: Wednesday, 16:00-17:30

Are you Broadminded? Broadcast 4:00-5:30 Wednesday. Broadway - women, alternative, different, the other, political sometimes, what's happening in the mileu east

of St. Laurent. Broadjump - the leap of faith over any obstacle. Broaddaylight - wake up and smell the coffee. Broadrule - women for change. Broadly - a woman's way of being.

● THURSDAY ●

Not a Wine & Cheese Party: Thursday, 21:00-01:00

An evening of star studded alternative music & variety featuring the Braindead Report, Calling Eugene Wheems, and Gospel from the Goalmouth with Patrick Roy's brother. You can wine about your



PHOTO: JULIA L. OLIVIER

A few short minutes after doing a taping of Nitelife on CFCF-TV, Paul James wandered down to CRSC's studios, we had a chat about Paul's roots and the national release of his first album, *Almost Crazy*, which has been consistently high up on CRSC's charts.

RearGarde: How ya doin' Paul?

Paul: Man I feel great. It's good to be in Montreal.

RearGarde: You're not playing a blues club in Montreal like the type you would in Toronto.

Paul: Well I find that I play all kinds of places. I find that we've played Punk Rock clubs and gone over really well, play a really straight place and go over well, and then play a Blues club and go over well. It doesn't really matter.

RearGarde: When was the last time you were here in Montreal?

Paul: It was at the Palais de Congres for a car show where we played with Bo Didley.

RearGarde: Was that different than playing clubs?

Paul: I like the clubs better because then people can be dancing and it's more intimate. That's the kind of audience participation like. That's what it's all about.

RearGarde: How's the Toronto blues scene?

Paul: The scene is good. They have a blues society as a matter of fact.

RearGarde: Are you involved in it at all?

Paul: Ya. I'm doing an interview in the July issue of their magazine.

RearGarde: Who's it with?

Paul: Bo Didley. I did it from a guitar player's point of view, you know talk about music, that kind of stuff.

RearGarde: Everytime I'm in Toronto it seems like you're playing, almost like you always have a place to play.

Paul: Ya, well we play the Horseshoe, Isabella's, Albert's Hall, the El Mocambo, here, there, everywhere. We were playing all over the place in Toronto because we wasn't into doing the roadwork.

We have such a good following in Toronto that we can stay there all the time and never have to go out but it's time - with the album and the video - that people across Canada can see us. It's important to me to be known as a Canadian artist rather than an Ontario or Toronto artist. After all, I played lead guitar with Mink Deville and toured Europe with him and played the States with that band.

It's time to do the mileage rather than the footwork around Toronto.

RearGarde: Where's this tour going to take you?

Paul: Later on we're going out to Edmonton where we're going to team up with John Hammond.

RearGarde: Is there a big scene out there?

Paul: I don't know but that's what I mean by doing the mileage. Coming out to Montreal is part of it, it's a gas and I'm starting to dig it and seeing the cities is great.

RearGarde: How many times have

you played here before?

Paul: I came here before when I had a band called Lic'n'Stick and we played a place called the Mustache or something or other in 77 or 78.

RearGarde: That's a heavy metal bar now.

Paul: Well you know. I play a rock n roll, rhythm and blues style almost a rootsy style. The songs are 80's, songs I've written recently, they're new songs. All the synthesizers are great for some bands, I can't criticize that but for me it's not for me. I still think there's a place for straight on rock and roll and it could be a vital sound of the 80's.

RearGarde: Do you do any solo

stuff in your shows?

Paul: I do a couple of songs a night. I open the second set with some solo songs.

RearGarde: This summer your going to be doing the Mariposa Folk Festival. Is that going to be solo?

Paul: That will be solo. That will be country blues, which is where it all comes from. The Robert Johnson type stuff. That's where Muddy Waters, Chuck Berry and the Rolling Stones got it. I went out and searched out the roots of my music. For me it's like being a painter, I think it's important to study anatomy, some guys don't want to do that. I don't know whether that's a sign of genius or a sign of laziness.

RearGarde: Is your video a concert video?

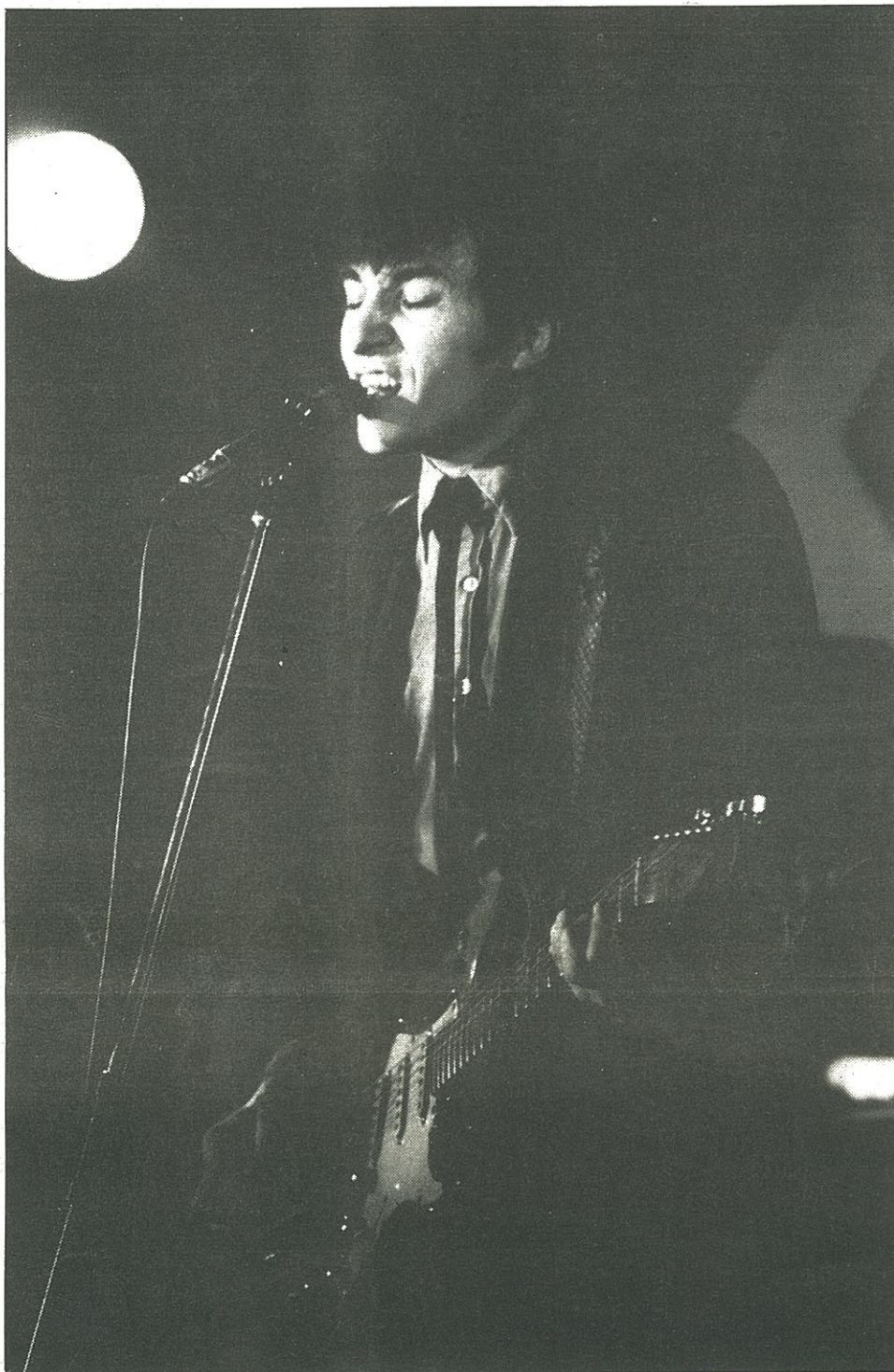
Paul: No it's a performance video. To be honest I don't like video, I like playing live. The video will at least give people a look to see what I'm like. It gives them a really light taste. To me a live show is where it's at.

RearGarde: Where did you get the money for the video?

Paul: We got a Videofact grant which is the people at Muchmusic. It freaked me out because I've never gotten a grant in my life.

RearGarde: Would you do it again?

Paul: Ya I would do it again if it turned out to be more fun than I thought it would be.



Rockin' Down The 401

An Interview With Paul James

RearGarde: Is this your first album?

Paul: Ya but we've also put out two eps and two singles.

RearGarde: What took so long for an album?

Paul: Money.

RearGarde: Are you broke after recording this album on your own label?

Paul: No things are going better because we've got national distribution through Sam's and Record Peddler and A&A's. Things are going good. That's about all the big companies will do for you. I don't know whether or not the big doing this and make it work, but it's working.

work, but it's working.

RearGarde: You've toured with Lightning Hopkins, John Hammond and Bo Didley. How did you hook up with them?

Paul: I don't know, in the early 70's I was a blues purist and just happened to meet them. Now I lean more heavily to the Chuck Berry and early 60's styles of music.

RearGarde: You like playing live so much why didn't you make the first album a live one?

Paul: There are two songs on it that are. Those being *Mean and Evil* and *Crazy Little Babe* which feature slide guitar and have nothing added and nothing taken away. Also the songs *Hot Tamales* and *Angie* are old songs that are done straight to a two-track recorder and done live in the studio.

RearGarde: Any plans for a new album?

Paul: Ya I had so many songs written that I want to do another album that is a tribute to my roots with songs by Howlin' Wolf, Muddy Waters, Chuck Berry and all that. Maybe an album that's fifty-fifty original and songs by those guys.

RearGarde: Did you ever record when you played with those guys?

Paul: I did a movie soundtrack in 1974 with Bo Didley for a movie called *Diary of a Sinner*. It was a light blue movie, you might be able to see it at the Le Qui Girls theatre or something like that. It was a laugh and no big deal.

RearGarde: Now it's time for the vegetable question.

Paul: OK.

RearGarde: If you could be any kind of vegetable - What would it be and why?

Paul: (laughter)

RearGarde: You were answering the questions so fine until now. What happened?

Paul: (more laughter) Oh man, How about a potato.

RearGarde: How come?

Paul: I might be able to pick up a tomato, I don't know. Don't potatoes and tomatoes go together.

RearGarde: I've asked you a lot of questions, are there any you want to ask me?

Paul: Uh. How did you get so ugly?

Interview conducted by Warren Campbell

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Burning Spear, Help Wanted Laurier Church May 7

Burning Spear, from Jamaica have never been an overly popular band but they have always been a consistent and respectable act. This evening was no exception. Although not a popular venue for reggae shows, Laurier Church proved more than admirable for a really good evening of top-notch entertainment.

The mood could not have been better; there was plenty of cold beer, curried lamb and assorted vegetables, and great music by mood selector, Bunny. Even the band was on time.

Help Wanted started things off. This local band has gained quite a reputation since their first live appearance a couple of months back at the Spectrum and deservedly so. The six-piece, fronted by lead singer Titi, kept the good vibes flowing with only their third live appearance. Help Wanted played for a solid hour and, of course, played their (CRSG) chart-topping classic *The Day After*.

Burning Spear are made up of nine musicians: drums, bass, guitar, keyboards, percussions, a three-piece female brass section and vocals. But, as with most bands, the lead singer is the focal point of audience participation

nameless) did not interview them let alone mention that they were in the city.

Apart from postering, done mostly by the promoter, and word-of-mouth the show didn't get much publicity. Because of this we may not see another major reggae act in Montreal for quite some time.

Leslie Bairstow

Siouxsie and the Banshees Theatre St. Denis May 19

I didn't want to do a review of this show because I didn't really know what to comment on. The show was exactly what I expected it to be, no surprises and no disappointments.

It was, I guess, a typical Siouxsie and the Banshees performance. The theatre was packed with the expected black clad funny hair-cut types and Siouxsie clones. The atmosphere was typically gothic and the band kicked off with their two recent singles, *Cities in Dust* and *Candyman*. Siouxsie looked the same as usual: Lots of black make-up, wearing black and purple and dancing like a demented puppet.

It was loud. The lead guitar sounded like ten (with a little help of some magnetic tape) and Siouxsie's voice was chillingly pitch perfect. The lighting was probably the best I've ever seen, complementing each line of each song and often making Siouxsie look even more unreal than she tries to

America for upwards of two decades now and all that practise hasn't gone to waste. He and his three-member (bass-keyboards-drums) band put on a fun, fun show to a less-than-overwhelming audience at the Foulfoules.

Well, let's be honest. At 9:30 when the first set was due to start, there were less than 20 people in the club. So the show began an hour later to about 50 people. When critics talk about 'small but enthusiastic' crowds, I guess they mean the type that was at the Foulfoules that night. 'Cause it was.

It was enthusiastic because Paul James was. Despite the low turnout he put on an excellent show. He duckwalked, spun, twisted, jumped into the crowd, played a solo with his guitar behind his head and did every move you'd expect a rock'n'roll enthusiast to do. He also went out to get a beer from the bar while never missing a note of the guitar solo he was playing behind his head. That was kind of unexpected.

The band played a lot of material from their debut album, *Almost Crazy*, as well as a bunch of bar-band standards from Chuck Berry, early Rolling Stones and the r&b *Shake Your Moneymaker*. Then again, a lot of the band's new songs sound like rock standards.

The American Girls' equipment was all crowded towards the front of the stage. As the sound check continued, the crowd was getting restless, and they were leering, jeering, yelling out rude comments. A few guys, who were probably already pissed drunk, and who didn't care about the first band, were yelling "The Lords, The Lords". This 5 piece all-female band looked a cross between Madonna and heavy metal rockers, and they sounded like that way as well.

The American public will probably gobble this band right up. Sex rock videos on M.T.V. Wow!

After another long wait, the Lords finally did come on stage. (Was this a conspiracy to sell more beer?) At the beginning of the set, the aforementioned yelling drunks were still yelling, waving their beers over heads, squishing and swaying together (not quite slamming).

The Lords started off the show with *Method To My Madness*, and continued on with some old favorites and some

new stuff I didn't know. They even did the old Kinks standard *You Really Got Me*, which took me by surprise. Right after that they went into *Dance With Me*, which they introduced by saying "this is a song about fucking, you know what that is in french don't you?" Of course everybody knew.

Stiv Batons, the lead singer had his lips and nose wrapped right around the mike. It looked like it was wedged right into his face. The band is starting to look old and tired, but that didn't stop them from putting on a really good high energy show.

At one point, Batons launched himself out into the crowd with a swan dive from the stage that took a lot of people by surprise. He seemed to be enjoying himself, and so was the band, who were working up a sweat.

The sound was distorted and loud, but the band overcame these problems, by the sheer power of performance.

Greg Miller

In



Concert

and attention.

Winston Rodney did not disappoint. He stretched and swayed to the rhythms, putting feeling into every word. The band was slick and tight and complemented Rodney's stage presence. Spear played popular songs like *Marcus Garvey* and *Man In The Hills* but the crowd wanted more.

Surprisingly, the sound was good for a church basement, but not according to the neighbours. The police were sent to stop the fun. It looked like they got their way because the sound man turned off the mixing board after only one encore. But as soon as the men in blue left the premises the sound man returned to his post and Burning Spear came back with one more song, *Slavery Days*.

Unfortunately, not enough people showed up to make the event an event. Burning Spear were in town for an entire day before the show and Montreal's only english newspaper (which shall remain

be.

The band played almost every song on their new album *Tinderbox*, giving the songs a lot more power and energy than they seem to have on vinyl. They also included most of their past hits from a wide range of albums with the highlight being a mind blowing version of *Nightshift Sisters*.

They ended with no less than three one song encores and (surprise!) Siouxsie's first words of the evening. Then she threw the microphone to the back of the stage. To be picked up in another ten years (?).

Amanda Masterman

Paul James Band Foulfoules Electriques May 5

Okay, okay — it was clichéd. Everyone I talked to about the Paul James show said he covered every rock'n'roll cliché in the book. And it's true. But that doesn't mean it wasn't a great show. It was.

Paul James has been playing bars in T.O. and around North

Concert


They went through 25 songs in two sets, maintaining a high-energy level throughout. By the time the second set was coming to a close, the club had filled up with slightly-mystified regulars, many of whom joined in the applause which brought the band back for a two-song encore (including yet another Chuck Berry cover).

So it wasn't the most challenging performance I'd ever seen. Who cares. Paul James is a guy who likes rock'n'roll and who plays rock'n'roll. Well.

Paul Gott

The Lords, American Girls Café Campus May 6

The show was supposed to start at 9, but it didn't because the sound check was still in progress. The crowd, who were lined up around the block, were let in at 10 or so. The sound check still wasn't finished.



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ELECTROACOUSTICITY

Michael Gericke

Montreal was treated to a sampling of the latest advances in music technology at the 1986 electro-acoustic festival, Le Temps Electroacoustique. Audiences of 200-300 attended a six-day festival from May 4th to 10th at Complexe Desjardins and the Spectrum. For the fourth consecutive year, ACREQ (Association pour la Création et les Recherches Electroacoustiques Québec) presented a condensation of new music from around the world including performances by Pierre Henry and Michael Waisvisz from Europe and Michael Dougherty from the U.S.A. The festival opened May 4th at Complexe Desjardins with live electronic music, tape and instrument works, tape pieces and spontaneous interpretations of the music by five actor-mimes of Ensemble Pool. Ringed by listeners on the upper

with the translation of their movements to music carried out by computer. By executing graceful Tai-Chi-like movements, Menard interrupted the paths of light in the array with his hands and triggered electronic music sequences which played through a polyphonic DX-7. Although Synchoros is intended as a music/visuals system this performance was more interesting musically than visually and left

times his total control of the music through the manipulations of his fingers, hands and arms added an exciting visual dimension to his music.

The following three days of this year's festival were devoted to the tape music of Pierre Henry, the French co-founder of Musique Concrète. With all the media attention given to this man by the French press in Montreal and half of the six festival events set aside

work of tape music.

This portly, stoop-shouldered man who once shook the musical world with his revolutionary musical ideas delivered three performances that awed and impressed his Montreal audiences.

The final concert was a computer-assisted MIDI (Musical Instrument Digital Interface) concert with an impressive battery of computers and keyboards. The evening was more of a con-

harmonic series - superimposing 7 harmonics onto a fundamental tone to create a specific tone color or timbre. This is the first live performance of this piece; I consider this live although in fact a computer played my piece through a TX-816 synthesizer," said Jean-Francois.

During the performance he used the mixing board to distribute his eight instrument voices around the 16 speakers in the hall while Kevin Austin (composer, professor, CECG organizer) manipulated the sounds using delays and reverb.

Members of ACREQ, the organizers of the festival, presented works for video, computers and synthesizers and the musical guest of the evening was American composer Michael Dougherty. While the audience was filling the hall, he armed a camera on a tripod and took his own picture beside his equipment.

He played live electronic music



levels, gawked at by curious passers-by and quietly admired by the audience in front of the stage, the mimes each occupied a small stage depicting the early days of radio in the home.

The Musique Actuelle team of Michel Côté and Janine Pacquet, backed by their Radio-Canada production crew broadcast the concert complete with interviews and commentary to homes across Quebec.

Daniel Toussaint and Michel Gericke occupied the stage with state-of-the-art sampling keyboards and electronic drum controllers and would have stolen the evening had it not been for the performance of *Dialogue Numérique* by Claude Schryer and Daniel Scheidt. Daniel Scheidt demonstrated his interactive computer music system in this piece which used a computer-controlled synthesizer to create a musical dialogue between man and machine. As he played short melodic lines on clarinet, the computer 'listened' to the music and articulated the melodies, improvising and improvising on the live musical input played

the performer hidden behind banks of equipment.

Undoubtedly the highlight of this year's festival was Michael Waisvisz and his performance of *Hands*. He appeared on the stage and after a brief explanation of his system (three keyboard-less TX-7 synthesizers, a small computer interface of his own design and his two aluminium remote controllers, 'The Hands'), attached the ungainly electronic constructs to his hands. "Everything you will hear tonight is live electronics, there is no tape - I play everything live," he said as he began.

With the ease of a practiced stage performer, Waisvisz proceeded to deliver an intense and dramatic one-hour performance using dynamic sweeping gestures

for him, it was apparent he was to be the major event this year.

His equipment included 2 reel-to-reel tape machines, two audio mixers and 24 speakers around the hall.

During his three performances, Henry played his equipment as a conductor would lead an orchestra, huddled over the mixing board continually adjusting levels and tweaking speakers in a live acousmatic distribution of sound.

Electronic drones, scratching, tearing, rending, pounding sounds, tibetan bells, animal cries, phantom piano sounds all emerged in a fantastic delirium of sonic energy in movement sculpting the air with the vivid images they'd compell. Powerful and dramatic,

cert/demonstration of this 3-year old musical technology and proceeded without any equipment problems, software glitches or computer breakdowns.

Jean-Francois Denis (composer and music professor at Concordia) opened the evening with his piece for eight synthesizers, *I like eggs (too)*.

"The basic musical idea of the piece is to play with the natural

on top of his pre-recorded musical sequences with the air of a wizard of technology although the things he did were basic to anyone familiar with electronic music. Musically interesting, his performance style was egotistic and postured and the audience let him know it.

Overall, the festival was a good example of the current state of the electro-acoustic arts in Quebec. However, the three nights of Pierre Henry could have been reduced to two nights leaving time for live electronics. Finally, last year's condensed weekend format with package deal ticket prices made it easier and cheaper to take in the entire event.

Michael Gericke hosts *Waveforms*, CRSC's electro-acoustic show, Saturdays 11 to midnight.



Schryer and Scheidt. On May 6th, the focus of this year's festival, live music came in sharp perspective with the performances by Phillip Menard and Michael Waisvisz. Menard demonstrated his Synchoros (Chorus = Dance) system, a work-in-progress that could, with proper refinements, allow dancers to create their own music

of his arms and hands. His stabs, blows and sweeps in the air were all sensed by the sophisticated remote controllers and translated into electronic music and sounds with great expression.

The energy and emotion that he put into his performance held the entire audience in fascination. His intensity shook the hall or gently tickled the speakers but at all

cataclysmic, sombre, humorous, violent and hypnotic, the music and sounds he coaxed into movement around the hall prompted standing ovations from the crowd who applauded madly.

May 7 and 9, Henry presented *Dieu*, after a text by Victor Hugo recited by comedian Jean-Paul Farré and May 8th he featured *L'Apocalypse de Jean*, a classic

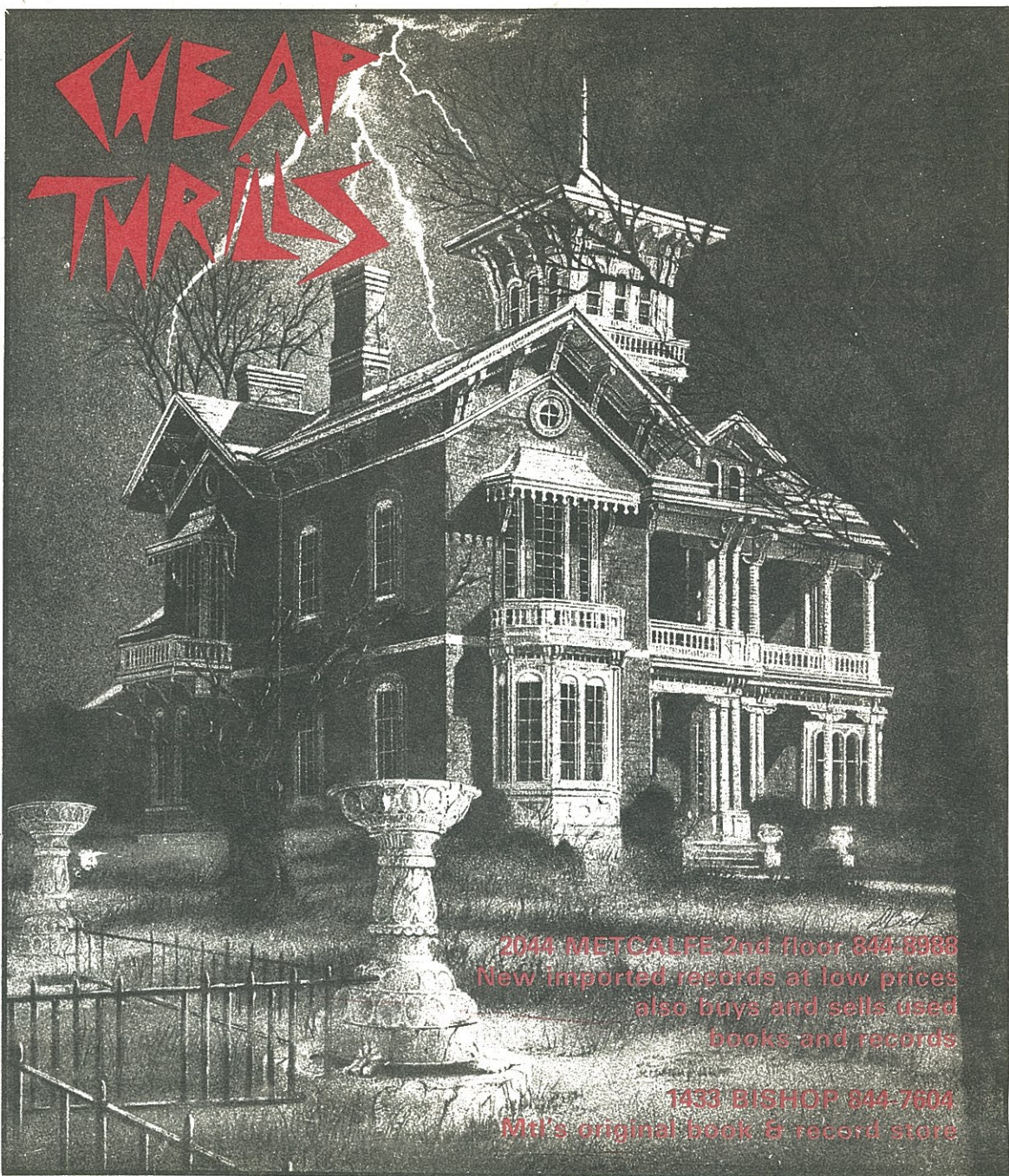


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